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The World's Most Widely Read Drum Magazine
August 2003

KEITH CARLOCK
Steely Dan's Rising Star

Steve White
British Drumming Royalty

Dashboard Confessional's Mike Marsh

The Thundering Drummers Of Woody Herman

Pearl's RetroSpec Kit

Take The Ultimate Drum Quiz! pg.122

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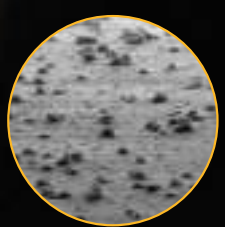

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J1 etched head at 200X magnification

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Signature 20" Heavy China

Dean Butterworth [Morrissey
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Dimensions 17" Medium Thin Crash
Dimensions 18" Medium Thin Crash
Dimensions 20" Cool Medium Ride
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Dimensions 18" Thin China
Dimensions 10" Thin Splash

Mauricio Claveria [La Ley
Signature 10" Micro Hat
Dimensions 16" Medium Thin Full Crash
Signature 16" Power Crash
Signature 18" Power Crash
Dimensions 19" Power Crash
Signature 21" Dry Dark Ride
Signature 16" Thin China
Signature 18" Heavy China
Dimensions 20" Power China

Dave Raun [Lagwagen
Dimensions 14" Medium Heavy Crunch Hats
Dimensions 18" Medium Raw Crash
Dimensions 20" Power Crash
Dimensions 20" Medium Heavy Wild Ride
Signature 18" Heavy China

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Joey Castillo [Queens of the Stone Age
Dimensions 15" Medium Heavy Crunch Hats
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2002 20" Medium
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2002 24" Ride

Sam Loeffler [Chevelle
Dimensions 14" Medium Heavy Crunch Hats
Dimensions 18" Medium Raw Crash
Signature 18" Power Crash
Signature 19" Power Crash
Signature 20" Power Crash
Signature 21" Dry Heavy Ride

Trey Gray [Faith Hill/Jewel
Dimensions 15" Medium Heavy Crunch Hats
Dimensions 19" Medium Raw Crash
Dimensions 20" Medium Thin Crash
Dimensions 21" Medium Heavy Wild Ride

BC Vaught [(bad)po
Signature 13" Dark Crisp Hi-Hat
Signature 17" Power Crash
Traditionals 18" Thin Crash
Dimensions 18" Medium Raw Crash
Dimensions 20" Medium Heavy Wild Ride
Signature 18" Heavy China
Signature 6" Splash
Signature 8" Splash

Bobby Jarzombek [Halford
2002 14" Heavy Hi-Hat
Dimensions 16" Medium Thin Full Crash
Dimensions 17" Power Crash
Dimensions 18" Power Crash
Dimensions 18" Medium Heavy Crash
Dimensions 19" Medium Heavy Crash
Dimensions 20" Medium Crash Ride
2002 18" China
2002 20" China
2002 18" Power Splash

Matt Byrne [Hatebreed
Innovations 14" Heavy Hi-Hat
Dimensions 18" Medium Raw Crash
Rude 19" Crash/Ride
Dimensions 20" Medium Heavy Wild Ride

Torry Castellano [The Damned
Dimensions 14" Power Hi-Hat
Signature 14" Fast Crash
Signature 18" Power Crash
Dimensions 22" Deep Full Ride

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Keith Carlock

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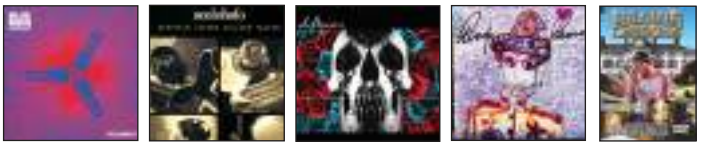

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Report

"if this looks good to you,

Amun series cymbals are computer hammered from B8 Bronze. Loud enough for modern rock, but with low, warm undertones.

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Not Your Ordinary Drum Book

A little over four years ago, I had the opportunity to interview Billy Ward (not the drummer of Black Sabbath fame, but the session great who's worked with many top artists, currently with Joan Osborne). During the course of that interview, Billy offered up a *ton* of solid drumming tips, including several bits that, due to length constraints, couldn't fit in the piece. (That story appeared in our July '99 issue.)

Around that same time, Billy started a diary page on his Web site, at www.billyward.com. His writing was insightful, fresh, and a whole lot of fun. But it was Billy's *honesty* that was really surprising. He seemed to have no problem expressing exactly what was in his heart.

After seeing that diary entry—and remembering all of the great concepts he discussed during our interview—we decided to approach Billy about writing educational articles for the magazine. He gave it a try—and he was a major hit from the start. Billy has gone on to become one of the most popular columnists in *MD* history.

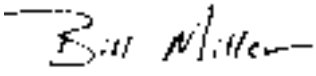
With topics as wide-ranging as getting gigs, learning to groove, auditioning, playing with passion, and employing proper mechanics, Billy has covered new ground in his own inimitable way. He seems to hit a home run with every article, too.

Then, last year, we began hearing from readers asking to purchase all of Billy's old articles. Well, it didn't take us long to come up with the idea of a compilation book. This is how our latest release, *Inside Out, Exploring The Mental Aspects Of Drumming*, was born.

Billy insisted that we include fresh material. With that in mind, he went about creating a few brand-new pieces, while we began selecting many of his best articles. We also included an updated version of his '99 feature, discography and equipment info, forewords from Joan Osborne and George Russell, *and* an expanded version of Billy's innovative Quickie Chart System.

Once we had all of the editorial content organized, Billy began writing an intro for the book. After reading over the materials, he ended it with the line, "This is not your ordinary drum book." Billy eventually felt that the line sounded egotistical, so we pulled it. But frankly, it's a very accurate description: *Inside Out* is clearly *not* your ordinary drum book. We sincerely feel it will enhance your playing—and alter the way you think about drumming.

For more on *Inside Out*, please see the ad on page 157.



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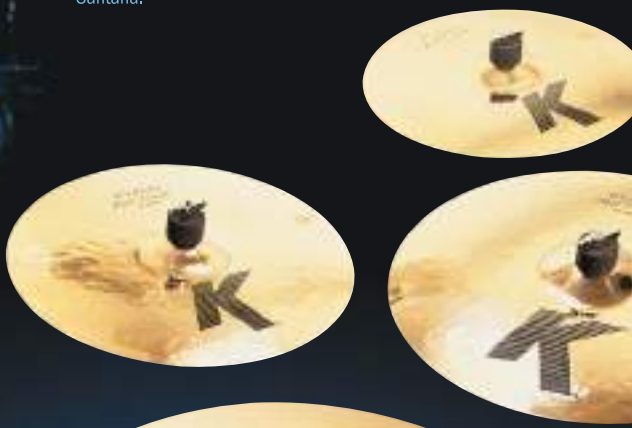

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Steve Smith

Steve Smith has really done his homework. The new DVD set from Hudson Music is inspiring and educational. Steve talks about the same subject in your May '03 cover story. (Both magazine and DVD are must-haves for all serious drummers.) You can tell he has a real love for the instrument, and always has.

Thanks, Steve, for keeping the drummer's dream alive, and for all the great playing.

B.L.R.
Charlotte, NC

Special Technique Issue

Your May 2003 Special Technique Issue is just about perfect. It's like going to a buffet and seeing everything that you want to eat, but getting too full before you try everything. I read it, put it down to practice, then come back and start over. I'm someone who turns to the education section as soon as the plastic wrapper is off, so this issue is more than I could ever have hoped for. Thanks so much!

Tim Blake
Dixon, MO

MD's technique/chops feature is great. But readers should keep in mind that no matter how many chops you have, it's how and when you apply them that makes all the difference. In my opinion, Vinnie Colaiuta has a chops arsenal second to none. But being a great musician, he know's when to "blow some chops" and when to play an understated groove. Any drummer who can play with Zappa and Faith Hill has that elusive ability that all drummers should aspire to: the ability to play for the song!

Marc White
via Internet

I have been a reader/subscriber of your magazine since the very begining. I am writing to say that your May 2003 issue is the best you have ever published. With work like this, *Modern Drummer* will continue to impact and improve the entire drumming community. This issue alone is worth all I have ever paid in subscriptions!

Al Lewis
via Internet

As an *MD* subcriber since 1978 I've seen a lot of your mags. But the May Special Technique Issue is the granddaddy of them all. I'm having a ball practicing with this issue. When we played The Sound Of Philadelphia, anything but 8th notes was usually a no-no. So to have all this info on foot speed and coordination in one issue is great for me.

Charles Collins
via Internet

Editor's note: Along with Earl Young, Charles Collins was the drummer on dozens of recordings that established The Sound Of Philadelphia (TSOP) in the 1970s.

EZ Does It

Thanks for your May *Product Close-Up* review of a piece of gear that has changed my life—the DrumFrame VX-EZ. I've been using one for several months in every kind of live and studio situation, and I'm completely spoiled. It puts your body in an amazingly comfortable ergonomic position, allowing much more relaxed and prolonged playing. After a couple of uses, it's as easy to set up and as portable as any regular drum rack. Any drummers out there who suffer from back problems (like I do) owe it to themselves to check it out. It'll change your life, too.

Maxwell Schauf
via Internet

Brad Wilk

I'd like to congratulate and thank *MD* for the April feature on Brad Wilk. It's great to see Brad back doing what he does best: providing the backbone and the groove for three of rock's most talented songwriters.

At the recent Audioslave show in Atlanta, I was able to bother Brad long enough to get his autograph across the cover of his issue. Great timing, *MD*. And no, you will never find it on eBay!

Ian Livingston
Tallahassee, FL

MD On Duty

I might not be able to have my set out here with me, but I can still get my hands on *Modern Drummer* magazine. Sent from onboard USS Nimitz, in the belly of the beast.

Christopher Frisby
Leading Petty Officer
via Internet

Kudos To Eric

I recently had the tremendous pleasure of seeing Eric Harland perform with the Jacky Terrasson Trio at the Village Vanguard. Having read about Eric in a recent *MD* interview, I was curious to hear him play. The section of the club near the drums was particularly crowded, so I asked Eric if it would make him uncomfortable to have me and my guest squeeze in on the couch behind him. In a very gracious and welcoming manner, he assured me that it was fine. That set the tone for the entire evening, which proved to be sheer joy.

Eric's drumming was beautiful, brilliant, spontaneous, playful, and filled with love and delight. In New York City, it's common to see drummers play with an explosive ferocity that seems to express anger and rebellion. Eric, on the other hand, somehow managed to play just as fast and intensely, but in a way that said, "I'm having a blast up here. Come join the party!" Just like his words before the show, his drumming welcomed us in. Thanks to Eric, and thanks to *MD* for making me aware of him.

Matt Ritter
via Internet

A Satisfied Customer

I want to thank Yamaha, and especially Dave Ksycki, for some amazing customer service. I recently had a problem with my Yamaha double pedal. I emailed Yamaha and received a call back the following day. They sent out replacement parts, which we thought would fix the pedal. Unfortunately, they were not the correct parts. Dave then sent me a return authorization so that the pedal could be returned for warranty repair. I sent the pedal back to Yamaha—and had it back in under a week. The pedal feels better than ever before. I could not have asked for better service than what I received from Dave and the folks at Yamaha. Thanks again!

Kurt Hershey
via Internet

How To Reach Us

Correspondence to *MD*'s *Readers' Platform* may be sent by mail: 12 Old Bridge Road, Cedar Grove, NJ 07009, fax: (973) 239-7139, or email: rvh@moderndrummer.com.

OOPS!

The phone number for Drum Workshop was listed incorrectly on page 30 of our June Product Extravaganza. The correct number is (805) 485-6999.

Which Paiste Ride?

Q I'm trying to find out which Paiste line my 20" ride cymbal is from. The ink is worn off except on the bottom, where I can read "Paiste Switzerland." The engraving says Paiste 97004534. Any help would be appreciated.

Jason Gautier
via Internet

A Paiste's Steve Riskin replies, "This cymbal looks like either a Signature Dry Heavy Ride or a Signature Rough Ride. If it has a dry quality with a pronounced ping, then it's the Dry Heavy Ride. If it has a dark/trashy/exotic sound, then it's the Rough Ride (which would be my best guess, in this case). The Rough Ride has been discontinued from the Paiste line. But it's still a unique, great-sounding ride."

Ghost Notes Defined

Q A friend and I are debating what ghost notes actually are. I always thought the best way to define them was as "anti-accent" notes, where you actually play the note but at a lower volume/intensity than how you're playing the rest of the song. My friend contends that it's more of a feel thing, where the beat is implied but not actually played. Which, if either, is true?

Scott Southwood
via Internet

A We'd go with your definition. Ghost notes are definitely played. That is, they're actual strikes of the stick on the drumhead. They are, as you describe, played at a substantially lower volume and intensity than accented notes.

However, your friend offers a good description of the *effect* of ghost notes. They certainly do add to the "feel" and movement of a song, creating a certain implied rhythmic structure. David Garibaldi (with Tower Of Power) is a master of the ghost note, as was the late Jeff Porcaro (with Toto). Check out any of their recordings for outstanding examples of the technique.

Inputs And Switches For The TD-8

Q I have a TD-8 drum module for my Roland electronic drums. My question is about the number of inputs that I can put in it. The kick and aux jacks each have "1/2" indications on them, so I assume I can connect two pads to those inputs. How should this be done? Also, the TD-8 has a foot switch input. Where can I get a foot switch for use with this input, and what switches would you recommend?

Matt Albrecht
via Internet

A Our answer comes from Roland's electronic percussion product manager, Steve Fisher. He replies, "The inputs that are labeled '1/2' are called 'dual mono' inputs. The other inputs are 'dual trigger' inputs. The 'dual trigger' inputs look for a 'dual trigger' pad that has the two different trigger types—piezo and FSR.

"The 'dual mono' inputs you have identified are designed to accept signals from two separate 'mono' or single-trigger pads. You'll need an 'insert cable' that has a $\frac{1}{4}$" stereo (Ring Tip Sleeve) end that goes into the TD-8 dual-mono input, and splits off to two mono $\frac{1}{4}$" ends that can be connected to two single-trigger pads. With this setup you'll be able to trigger sounds from two separate pads using just one trigger input. A perfect example is the use of two kick pads to achieve a double bass drum sound.

Did These Drums Phone Home?

Q I recently came across six Pearl ET Series all-maple toms, in 8x8, 8x10, 8x12, 9x13, 12x14, and 14x15 sizes. They were made around 1981. The construction and sound seem pretty good to me. This is a series I've seen and heard very little of. Could you fill me in on these drums?

Joao
via Internet

A We went to Pearl product specialist Gene Okamoto for this one. Gene, in turn, "had to ask a couple of longtime Pearl employees to recall this period." Here is his response.

"The years between 1981 and 1983 were a major growth period for Pearl. The demand for our high-end drums exceeded the output capacity of our Japanese factory. Rather than expanding that factory, the larger and more modern Taiwanese factory was expanded instead. This expansion took more than two years. During that period the Japanese factory continued making maple drums to satisfy the Japanese domestic market.

"To meet the demand in the US, the Pearl facility in Nashville was called into service to produce ET (Earth Tone) and G (Hi-Gloss) series maple drums, which featured eight-ply maple shells from Keller. Both series offered walnut and rosewood stain finishes in addition to natural maple. G Series finishes were polished to a high luster, while the ET finishes were matte. Drums in the ET series were also available in twelve covered finishes. The attached scan from the 1981 catalog shows an ET Innovation kit finished in rosewood lacquer, and a Contempo III kit finished in natural maple lacquer.

"In 1984, expansion of the Taiwanese factory was completed, and the first of the top-of-the-line GLX and MLX series made their debut. Once that production got up to speed, the US-built ET and G series were phased out."

"As for the foot switches, you can connect one momentary switch to control patch change and other parameters, or connect two BOSS FS-5U foot switches. Again using an insert cable, the two switches will connect to the one foot switch input and let you control two parameters. The parameters that the foot switches can control can be programmed. For example, they can be used for 'patch up and patch down,' or 'sequencer start and stop.' If you need further help, please call and ask for our product support department (drums), at (323) 890-3700."

Armand Zildjian's Signature

Q I'd like to know whether the inscribed "Armand Zildjian" signatures on the bottom of Zildjian K Constantinoples were actually etched by Armand himself, by someone else, or by a machine.

P. Wright
Lancaster, CA

A The "Armand Zildjian" inscription on the bottom of Zildjian K Constantinoples, A Zildjian & Cie cymbals, and Classic Orchestral instruments is an exact duplication of the late Mr. Zildjian's signature. It is applied via state-of-the-art laser etching, which has been part of the company's manufacturing process since 1994.

Bass Drum Technique Problems

Q Recently I wanted to reduce the volume of my drums, and also to physically play them more softly. As part of this effort, I switched my bass drum from a 24" to an 18". I used to play "heel up," but this technique did not work for me to get the softer sound I was looking for. So I started practicing "heel down." Now I don't feel that my technique is right. I've noticed that it takes much more precision and control to get the right sound and volume. Since I'm not achieving this, I am wondering if the problem is with my technique or with the bass drum size. Should it matter that the bass drum is smaller? Can you share any insights that could be helpful to a player, like me, trying to make the switch from heel up to heel down?

Carlos A. Peña
via Internet

A The only difference attributable to the size of the drum is that the response of the beater off the 18" head might be quicker than off the 24" head. This would affect the timing of your pedal technique. Ironically, though, it's more likely to affect heel-up playing than heel-down. Since you've changed your playing technique *from* heel-up *to* heel-down, you'd probably feel the same "discomfort" on the larger drum, based on the unfamiliar feel of the newer style.

Adapting to any new technique takes time and practice. Things *will* feel unfamiliar and uncomfortable at first. There's no substitute for working on the new technique until those negative feelings go away and you become as comfortable with the new technique as you were with your previous one. To help you with that process, we suggest that you work out of a good bass-drum technique book. Colin Bailey's classic *Bass Drum Control* is a great text. *MD* editor Ron Spagnardi's recent *Building Bass Drum Technique* is also excellent.

Stewart Copeland's Bells And Setup Tips

Q I consider you to be one of the top percussionists of all time. Your hi-hat wizardry and cross-stick technique is ear-blowing! I've been drumming for eleven years, and I started paying close attention to your playing after I first heard *Outlandos d'Amour*.

I have two questions. First, in the introduction to "King Of Pain," what cowbell are you using? Second, on your Starclassic kit (as depicted in the November 2001 *MD*) why do you arrange the tom-toms with the 12" to the left of the hi-hats, and then a 10" and a 13"? I like the setup, but I'm curious as to what led you to it. Thank you so much for the inspiration!

Brian Jezuit
Wilkes-Barre, PA

A The cowbell you refer to is actually two LP 8" Black Beauties. One of them is stuffed inside the other. They accidentally got stuck together, so they sound very thick.

Placing two toms in the front means that the hi-hat is not pushed so far over to the left. Having the extra tom mounted to the left of the hi-hat is useful for extraneous left-handed stuff, while the right hand is unimpeded on the hi-hat. At the moment the extra tom is gone, the Octobans are back, and I only use one tom in the front because: a) it's easier to play without so many drums in the way, and b) it looks cooler. Thanks for your interest.

Alex Solca

Gregg Bissonette On Playing With Ringo

Q I've seen you playing drums and singing with Ringo Starr recently on several TV shows: Jay Leno, Conan, Regis, Carson Daly, etc. You looked like you were having the time of your life, and your grin could not have been any bigger. I also noticed your brother, Matt, was playing bass and singing, which must have been fun for *both* of you.

I heard that Ringo and the band did a surprise show at The Bottom Line in New York City, and that the two of you played double drums on some songs. Being the Ringo fanatic that you are, please give me some thoughts on playing double drums with Ringo, and what the set list was for the live show.

Danny Kim
Los Angeles, CA

A Hi Danny. I can't begin to tell you what an honor and thrill it is to play with Ringo! He's not only a musical legend, but an amazingly funny and cool guy to be around. He is also the drummer I've listened to and loved the most for my entire life. My brother Matt and I saw the Beatles in 1966, when I was seven and he was five. They played the Olympia hockey arena in our hometown of Detroit, Michigan.

Playing double drums with Ringo is like putting on your favorite and most comfortable slippers...ones that you've worn all of your life. It just feels so right and so natural. His time placement is always perfect, and he never gets in the way of the lead vocal. And when he sings live and plays tambourine, *nobody* locks in with the drums as well as he does. To top it all off, on his new CD, *Ringo Rama*, I think Ringo's drumming sounds better than ever.

Our first gig with Ringo was on *The Tonight Show* with Jay Leno, and we did a song that Ringo wrote about George Harrison called "Never Without You." At the end of the first verse we all sing, "We were brothers through it all...." I looked over at my brother (who is my best friend and my favorite bass player), and then over at Ringo (who is the reason I started playing drums), and tears of joy started to pour out of my eyes! (We also did "With A Little Help From My Friends" on lots of the TV shows.)

The Bottom Line show set list was: "It Don't Come Easy," "Memphis," "Photograph," "Never Without You," then double drums on "I Wanna Be Your Man" and "Boys," then "Yellow Submarine" and "With A Little Help From My Friends."

Chuck Pulin

Abe Cunningham
On Technique And Tuning

Q I have been a fan of yours for several years, and I've had the opportunity to see you perform many times. I'm wondering what it was that influenced your playing style—specifically your technique of crashing on your ride. I'm also curious as to your setup and tuning techniques. Any info you could share would be greatly appreciated.

B. Paul
via Internet

A Thanks for your interest. When we first started out, our whole thing was "full on," "as much as you can," "as hard as you can." Fifteen years later I believe we've found a more mature—but still fun—way to produce the same effect. "Mashing" on my ride was a way for me to kick it up several notches while competing against Marshall and Ampeg stacks.

As far as my setup is concerned, I use Tama Starclassics, in the following sizes from left to right: 18" floor and 8" tom (both to the left of my hi-hat), 10" tom, 12" tom, 16" floor, 18x20 kick, and either a $6\frac{1}{2}$x14 bell brass snare or a 7x13 maple snare. Cymbals are Zildjians, in the following sizes from left to right: 20" Oriental Crash Of Doom, 12" A splash, 14" Mastersound hats, 19" A Rock crash, 10" A splash, 22" A Custom ride, 20" A medium-thin crash, and 20" Oriental Trash China.

Alex Solca

As for tuning: My toms have coated Remo Emperors on top and clear Ambassadors on the bottoms, tuned big and open, with no muffling. The kick has a PowerStroke 3 batter and an Ebony Ambassador with a small hole on the front, with a small pillow inside for slight muffling. My snare has a coated Emperor on top and a clear Ambassador snare-side head. The top head is cranked fairly high, with a small strip of gaffers' tape to kill some of the ring.

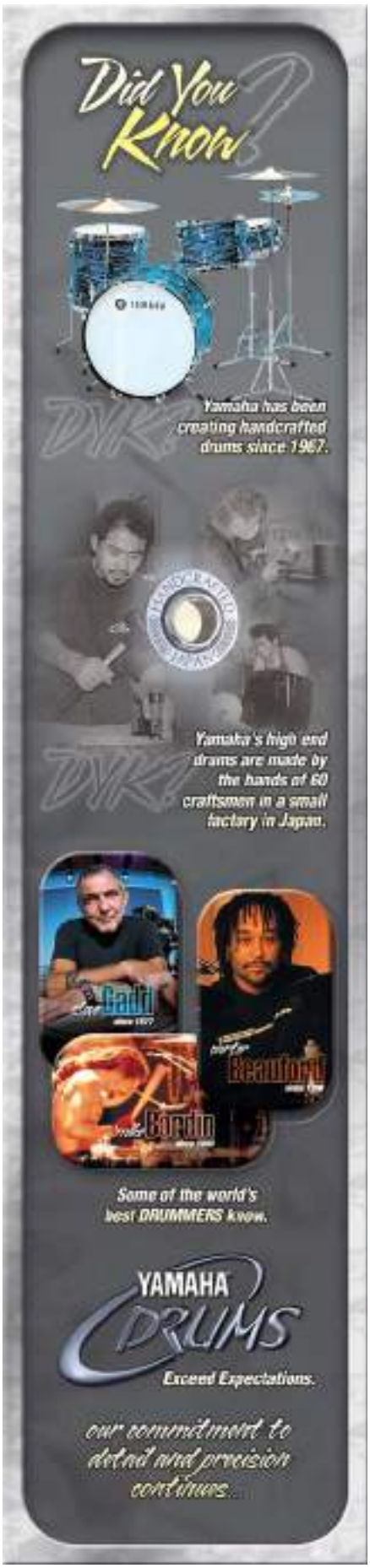
I hope this helps. Take care!

Repeat Bar
A Classic Quote From MD's Past

"I gain amazing pleasure from fitting into the situation regardless of what it is. Rather than going to that place where you're getting off, you back off a little bit so the entire *group* is getting off."

Studio legend **Harvey Mason**, October 1998

Would you like to ask your favorite drummer a question?
Send it to Ask A Pro, Modern Drummer, 12 Old Bridge Rd., Cedar Grove, NJ 07009.
Or you may email rvh@moderndrummer.com.
We will do our best to pursue every inquiry.



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The Deftones' Abe Cunningham

Back With A Passion

Any busy drummer will tell you that sometimes the best tool for kicking your playing up to the next level is simply taking some time off. Judging from his performance on The Deftones' fourth album, this was clearly the case for Abe Cunningham.

Fans have been waiting three years for the genre-blending Sacramento rockers to follow up *White Pony*, a startlingly ambitious disc that took the so-called "rap-rock" or "nü-metal" genre in a bold new direction by incorporating elements of classic rock, psychedelia, and the arty, noisy sounds of "shoegazer" bands like My Bloody Valentine. That kind of sonic experimentation continues on The Deftones' new self-titled disc, and Cunningham distinguishes himself once again as one of the most imaginative, fluid, and powerful players in the field.

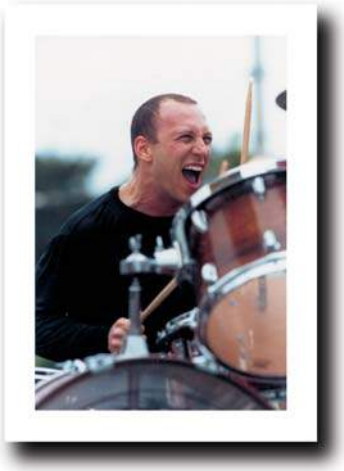
"The third time around, with *White Pony*, we were a little bit fried and burned out," Cunningham says. "We'd just toured tons, and then suddenly we were in the studio making a record and it was like *work*." This time the group built its own studio and recorded most of the backing tracks at home in "Sacto," pacing itself and enjoying the down time. "I have a four-year-old son," Abe says, "and this was the first time I've been able to be in his life for more than a few months at a time. That was really nice. Drums are a passion; that's what I do. But honestly, I was sort of happy just to be normal and home for a second."

Cunningham has been playing with The Deftones for fifteen years, since age sixteen, and he says the biggest change in his playing on the new disc is that he has finally learned to hold back a bit. "I used to be a spazz," he says, laughing. "I would just overplay, and over the years these guys would be like, 'Man, why don't you chill out here!' And that affected me. I still have that in me; it's like the easiest thing to do when you're surrounded by all of these lovely shiny objects. But there's a when and where to use them. Now I try to play a lot more simply and just do what's right for the song. I think it's a function of getting older and figuring out things in life."

Jim DeRogatis

Stephen Perkins

The Return Of Jane's Addiction



The candle that burns twice as brightly burns half as long. That saying seems appropriate when discussing the flare-out of a staggeringly influential band like LA's alternative rock pioneers Jane's Addiction. "We had a moment in 1986 when music was ready for a change, and we were happy to do it," says Stephen Perkins, who joined Jane's when he was just eighteen. In 1991, after a year-long tour supporting its acclaimed sophomore release, *Ritual De Lo Habitual*, the band burned itself out creatively. "At that time, there was no chance of going into the studio again," Perkins explains. "There was no steam left, and we didn't know how to refuel."

Twelve years later, original Jane's Addiction members Perry Farrell (vocals), Dave Navarro (guitar), and Perkins returned to the studio with new bassist Chris Chaney, whom Stephen met when they both toured with Tommy Lee's Methods Of Mayhem. *Strays*, the group's unexpected comeback, revisits the percussive tribalness that's both Perkins' calling card *and* the core of the Jane's Addiction sound. His secret? It's all about polyrhythms.

"When I'm playing drums," Stephen says, "I'm creating polyrhythms with the bassist, the phrasing of the guitarist, and the vocals. Otherwise it'd be a very one-dimensional drum part. First, I'll come up with a rhythm to play with the bassist. Then I'll hear Dave's guitar rhythm and I'll accent a couple ideas with him, while continuing the other rhythm with Chris. Then Perry comes in and dances on top of the whole thing, phrasing where he likes. If Perry says something important, I'll chase his lyric. I'm orchestrating the drumbeat as I go, following everybody's little motifs. The most important thing is to never lose touch with the pulse."

This summer, Jane's Addiction hits the road with 2003's version of Lollapalooza, the alternative rock festival founded by Farrell in 1991. If anyone could bring Lollapalooza back, says Perkins, Jane's Addiction was the band to make it happen. "When we put the feelers out and the best bands came back to us, we thought, 'Okay, this must be right.'" The Festival's line-up features Audioslave, Incubus, Queens Of The Stone Age, and The Donnas.

At this point in his career, Stephen admits nothing's better than having Jane's Addiction back together as a working band. "The band is so powerful now, it's like driving a Ferrari. We took thirteen years off, and now people are ready for us again. It's a wonderful time!"

Gail Worley

NEWS

Jack DeJohnette will be featured on four separate nights at this year's Montreal International Jazz Festival (June 26-July 6). As part of the Festival's prestigious Invitation Series, Jack will be performing each night in a different group setting of his choosing. Information on DeJohnette's performances, as well as five hundred other shows, can be found at www.montrealjazzfest.com.

Linda Pitmon is on Steve Wynn's *Transmission*.

John Kamoosi is on Reach 454's self-titled debut.

Chris Culos is on tour with O.A.R. in support of their recent release, *Between Now And Then*.

Josh Freese is on new albums by Melissa Etheridge, Himaro, and The Offspring, with a new Perfect Circle album due out shortly.

Joey Waronker is on Lisa Germano's new *Lullaby For A Liquid Pig*.

Clarence Penn is on Randy Brecker's latest, *34th N Lex*.

MD scribe **Mike Haid** is on new releases by Steve Cunningham (*Dubious Tones*, www.stevecunningham.net) and Southern Gentlemen featuring David Chastain (*Double Your Pleasure*, www.leviathanrecords.com).

Nickelback's **Ryan Vikedal** is on The Corb Lund Band's *Five Dollar Bill*, which was produced by **Harry Stinson** (Steve Earle, Lyle Lovett, Earl Scruggs).

Mike Terrana is on Taboo Voodoo's *Something's Cookin'*.

Victor Lewis is on Steve Turre's new four-trombone ensemble disc, *One 4 J*.

Clint DeGannon is on Linda Eder's *Broadway My Way*.

Earlier this year, **Dave Samuels** was honored with a Grammy for "Best Latin Jazz Recording" for his CD *The Gathering* (with The Caribbean Jazz Project).

Mickey Curry is on the recent Hall & Oates CD, *Do It For Love,* their first in six years. **Mike Braun** will be out touring with the duo.

Gregg Bissonette was recently in the drum seat for **Ringo Starr's** touring band, The Roundheads, to promote Ringo's new CD, *Ringo Rama* on Koch Records. And speaking of Ringo, *The Beatles Anthology* is now out on DVD, with additional footage. And as if that weren't enough, Ringo will be on tour with the 2003 version of his All-Starrs, featuring 2001 alumni **Sheila E**.

Joe Eshkenazi is on Endo's new *Songs For The Restless*.

Shawn Beamer is on Molly Hatchet's double-live CD, *Locked And Loaded*.

John Blackwell, hot off his DVD for Hudson Music, is on the live Prince box set, *One Nite Alone…Live*. John and his wife, Joann, are also the proud new parents of John Jaiven Blackwell III, born on Easter Sunday. (For more on John go to www.johnblackwell.net.)

Steve Ferrone and **Lenny Castro** are on saxophonist Mindi Abair's *It Just Happens That Way*.

Robby Ameen is currently mixing the second Negro & Robby record. Other upcoming releases include albums by Eddie Palmieri and Jack Bruce, and an all-star tribute to Miles Davis recorded live at the Blue Note. But most importantly, congratulations to Robby and his wife on the birth of their daughter, Lucia Zayna.

The Allman Brothers' Jaimoe, Marc Quiñones, and Butch Trucks Hittin' It!

With two drummers—Butch Trucks and Jaimoe—and percussionist Marc Quiñones, The Allman Brothers Band cooks. They also prove that, even after thirty-plus years, a group can still turn out great new recordings, such as their recent *Hittin' The Note*.

Needless to say, each player has his specific function in the music, a role that evolved organically as opposed to anything pre-conceived or discussed. Trucks is more the timekeeper, while Jaimoe's approach is more percussive. And the addition of Quiñones twelve years ago gave the music even more fuel in the rhythm department.

Of the three, Butch is probably most responsible for the foundation. "I'm the traditional pace-keeper," he says. "Jaimoe tends to be the guy who plays around what I'm doing. I think one of the reasons we're able to work together so well is that we both started out the same way, learning rudimental drums, playing in drum & bugle corps, high school bands, and that kind of thing. Then I went into more of a rock direction and Jaimoe fell in love with jazz. That style of drumming tends to be much more syncopated and answering, rather than the traditional rock 'n' roll foundation. So when we got together, it just gelled."

Jaimoe simplifies his description: "We're here to make the music sound good." They don't discuss what they're going to play, because, to him, they are three distinctly different instruments, and therefore, unless played in unison, their parts are different. "In this band, the drumset is not only the timekeeper, it's the icing on the cake," Jaimoe says. "I think in terms of percussion, not in terms of set drums. That way it's easy for me to play with anyone, because I go around them without getting in their way.

"It's a challenge to play with another drummer," continues Jaimoe, who has been working with Trucks in the band since 1969. While one would think there would be pros and cons to a situation like this, Jaimoe argues, "The minuses don't even register. Playing with Butch allows me to do all kinds of things. I tell musicians all the time, you can play anything you want to play, as long as it fits. When it doesn't fit, don't try to force the issue."

Despite Jaimoe's more "percussive" approach to the Allmans, the band is happy to have an official percussionist. "I didn't really think this was going to work initially with two other drummers *and* me," Quiñones admits. "It's hard enough with one drummer and a percussionist, so I wondered about the three of us. Coming from the school of salsa, I'm accustomed to working with two other percussionists. In a salsa setting there is a conga player, a timbale player, and a bongo player, so everybody has his own role to fill. With The Allman Brothers, I take that same attitude and try to add a third rhythmic part, as opposed to just playing colors. The Allman Brothers is not so much about color as it's about rhythm. So I try to find a little spot where I can just groove with Jaimoe and Butch, but also add something special."

Quiñones predominantly plays congas and timbales in the Allmans. "And on some of the slower grooves," he says, "I just don't play." However, on *Hittin' The Note*, Marc played well, and quite a bit. He particularly enjoyed cutting "Rockin' Horse" and "Instrumental Illness," as well as "Woman Across The River," which he cites for its funky groove. "I get to play multi-stuff on that one," he says, "like congas and tambourines at the same time." He also mentions "Desdemona." "I don't really play in the beginning of the song, but it turns into a 6/8-3/4 kind of feel, and I get to play some congas on it. It has a great vibe."

Trucks says one of his favorite tracks is "Old Before My Time." "It's got such a great feel to it," he says. "It's a beautiful melody, and the words really move me. Also, Gregg [Allman] sings the crap out of it. As far as drumming, I love 'Instrumental Illness.' It's so much fun to play, and it's a little different for us. The beginning is an uptempo, extremely fast shuffle, which we'd touched on before, but never like this. Then it gets more intense, with less of the jazz swing and more butt-kickin' blues and rock. Then it breaks down to a funk."

Hittin' The Note was recorded with relative ease, according to Trucks. "The last few albums we did took forever," he explains. "But for this new one, we had played the songs on tour for almost a year, and everybody came in ready and capable of playing. We did eleven tracks in ten days—and three of them were first takes. Everything was flying fast and furious."

"Everybody is having such a good time now," Marc adds. "The band is *so* strong."

Robyn Flans

Terry Bozzio & Pat Mastelotto

Two Of A Perfect Pair

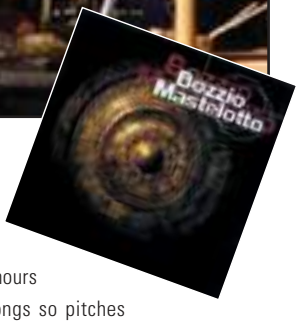
Terry Bozzio and Pat Mastelotto have much in common. They've both worked with legendary rhythmic compositional masterminds—Terry with Frank Zappa, and Pat with Robert Fripp in King Crimson. They both left Los Angeles after the major earthquakes of the '80s, ending up in Austin, Texas. When they finally had a chance to get together, the obvious thing to do was…play! And play they did, creating a totally improvised acoustic percussion recording simply titled *Bozzio/Mastelotto*. That album led to a concert at Austin's One World Theater on January 18, 2003. The sold-out show was filmed and recorded in surround sound for a forthcoming DVD release.

"We got together on the phone first," Pat explains. "After gabbing for hours, we decided to drop over to each other's home studios—our garages. There was no concept for me, just hang, listen, and play."

Terry adds, "I really admire Pat's work, especially with the King Crimson 'ProjeKcts.' We got together in my garage with a lot of our percussion instruments and started playing without any preconceived ideas. Then Pat did a lot of creative editing/assembling. And then we got together with engineer Bill Munyon and mixed, added effects, etc. The only overdub is my sick $^3/_4$-scale violin playing on 'Jack Benny.'"

Surprisingly, there were no drumkits involved in the recording—but lots of percussion. "We did some 'old school' stuff for fun," Pat says, "like friction [using rubber balls] on gongs, wood, and drums, or bowing the gong while it was horizontal and full of water, or dropping meditation balls and toying with electric hand drills. Tracks eight through twelve have no overdubs and very few edits. If it's faster than an 8th note, or has a cool melody, it's probably Terry playing it. I'm the sloth that plays the slow ostinatos." "The biggest issue for us," Terry chimes in, "was miking and setting the instruments into playable stations in my cramped garage.

"The sold-out concert was incredible," Bozzio goes on. "We brought all our acoustic instruments, and once again it was total improv. Pat did use additional electronics, and I used a looping device for ambient flute/percussion accompaniment."



"The show was an incredible amount of work," Pat continues, "in terms of getting the gear and sound organized. We set up and tore down all that gear about five times that week, finally setting up for the show at midnight, getting three hours of sleep, and then going for it. We organized gongs so pitches were copacetic, and other instruments by volume and color, then found mic's that sounded good. We must have miked the udu clay drums ten times. And then, when I pulled out a pair of Roland Handsonics, Terry flipped at how much better the Handsonic pot drums sounded through the sound system. Terry also brought a few DW drums and made a weirdo trapkit. And I set some instruments up high so I had to jump to strike them."

When asked how they decided who was to play which instruments, Mastelotto replies, "Whoever grabbed it first!"

Mike Haid

DRUM DATES

This month's important events in drumming history

Keith Moon was born on August 23, 1947.

Gary Chester passed away on August 17, 1987

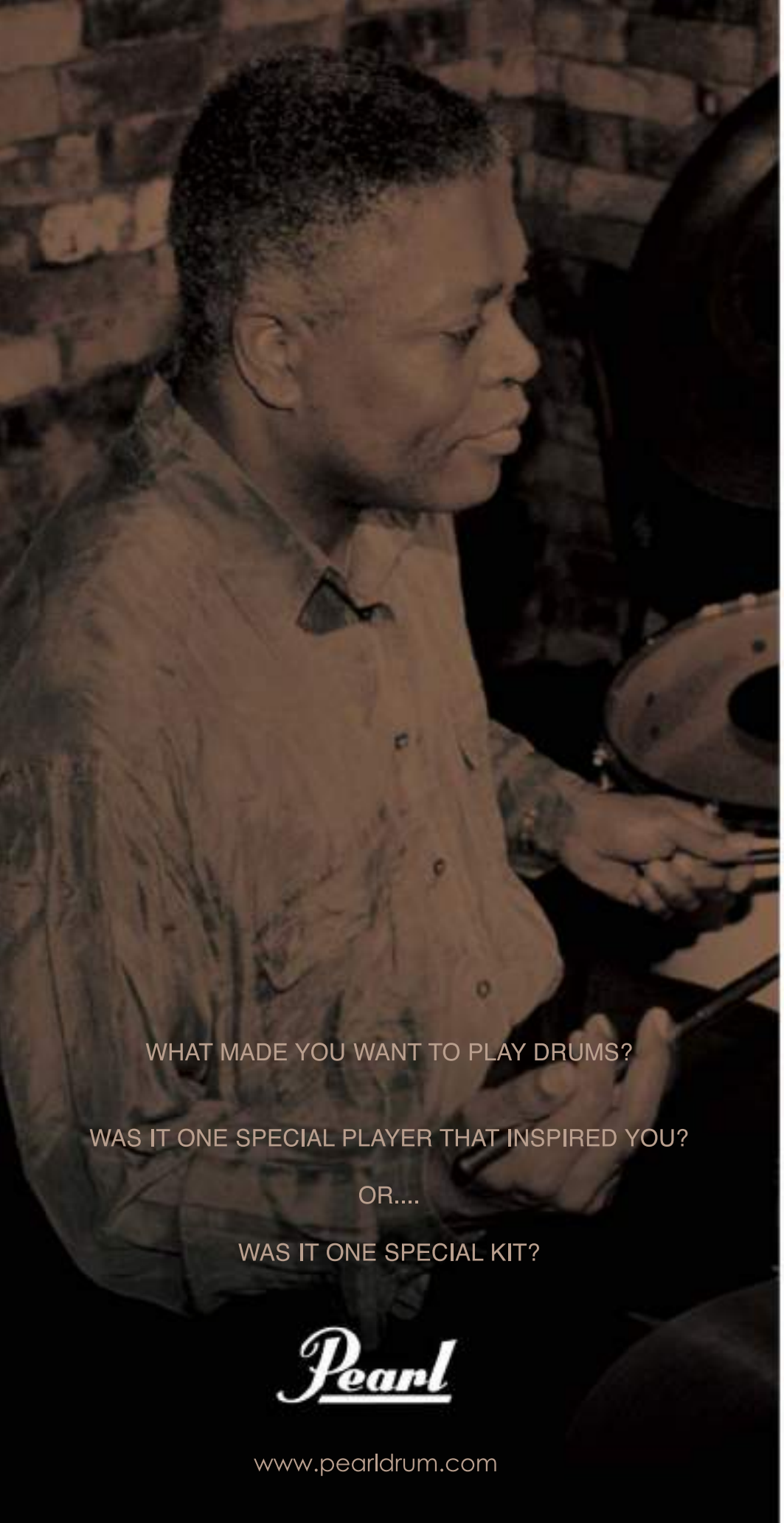
Lionel Hampton died August 22, 2002.

On August 14, 1988, Yamaha sponsors the company's first drum showcase on the Royce Hall campus of U.C.L.A., with **Alex Acuña**, **Tommy Aldridge**, **Bobby Blotzer**, **Dave Weckl**, and **David Garibaldi**.

On August 15, 1991, **Steve Gadd** drums for Paul Simon at a free concert in New York City's Central Park in front of an estimated 750,000 people.

Happy Birthday!

Don Lamond (big band great): August 18, 1921
Ginger Baker (Cream): August 19, 1939
Airto Moreira (percussion giant): August 5, 1941
Danny Seraphine (Chicago): August 28, 1948
Sib Hashian (Boston): August 17, 1949
Simon Kirke (Bad Company): August 27, 1949
Dennis Elliott (Foreigner): August 18, 1950
Tommy Aldridge (rock great): August 15, 1950
Anton Fig (CBS Orchestra): August 8, 1952
Steve Smith (Vital Information): August 21, 1954
Jon "Bermuda" Schwartz (Weird Al): August 18, 1956
Gina Schock (The Go-Go's): August 31, 1957
Rikki Rockett (Poison): August 8, 1959
John Farriss (INXS): August 10, 1961
Steve Gorman (Black Crowes): August 17, 1965



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Abalone

Billy Hart is one special player who has inspired generations with his drumming. He has played with some of the legends of Jazz including Shirley Horn, Wes Montgomery, Herbie Hancock, Miles Davis and Stan Getz. Thanks for continuing to be an inspiration Billy, and thanks for playing Pearl.

Introducing That One Special Kit.

The all new Masters RetroSpec Series. A professional line of drums that offer the time proven power and projection of a 6 ply 100% Maple shell combined with the vintage good looks and touring durability of a covered finish. A finish adhered so deeply to the shell that it resonates like a second skin. None of the dampening effects of traditional coverings. No double stick tape here. Just uncompromising resonance, eruptive attack and that classic look of yesteryear.

If you've always dreamed of a set of vintage drums that combine modern acoustic research and state of the art shell forming technology, then Masters RetroSpec has got you covered.

Masters RetroSpec.

It's going to make you want to play drums.

The kit shown above is a Masters MSX in White Marine Pearl featuring a 22″x 18″ bass, 10″x8″ tom, 12″x9″ tom, 14″x11″tom, 16″x13″ tom and a matching 14″x 6.5″ snare drum.

Pearl Masters Custom Extra RetroSpec Kit

What's Old Is New Again

HITS

classic appearance

easy-to-use, "super adjustable" snare stand

deep, throaty bass drum

multi-layered tom tones

by Will Romano

Pearl wants to have its cake and eat it too. With its new Masters Custom Extra RetroSpec drumkit, the company attempts to bridge the gap between the past and present by combining vintage design with high-quality hardware and top-notch materials.

The RetroSpec (MSX) series, with its choice of Royal Gold, White Marine Pearl, Red Onyx, and Abalone wraps, has the visual trappings of some of the most classic drums of the 20th Century. The question is, could this yesterday-and-today hybrid make for a timeless product? Let's find out.

Funky Appearance

Decked out in its Royal Gold wrap, our five-piece review kit was a stunner. The kaleidoscopic colors of the kit danced before my eyes as if they were part of a hologram. The color also made me think of three different colors of paint poured into one pan and left unstirred, creating a smooth, marbleized appearance. My guitar player remarked that he had never seen a kit so "funky."

According to Pearl, the seams of the RetroSpec covering are butted, not overlapped, and the drums are wrapped prior to cutting the bearing edges. When the edges are cut, the wrap is cut too, giving the drum an almost painted-wood appearance. The company states that the wrap finish won't show scratches as much as a lacquer finish will, thus making it "roadworthy." While I didn't do any heavy-duty touring, I did cart the drums to and fro, and at the end of the testing period they looked as shiny as the day I took them out of the box.

Tom Suspension And Sound

The review set was equipped with 8x10, 9x12, and 11x14 toms fitted with clear Remo Ambassador heads. Each drum featured all-maple, 6-ply, 7.5-mm shells, as well as MasterCast die-cast hoops, which, Pearl maintains, add to the toms' bright tones.

In one departure from the "classic" nature of the kit, the toms were not mounted on the bass drum. Instead, they had to be secured to Pearl's TC-900W multi-stands. I attached the 14" tom, which I used as a "floating floor" tom, to one stand, along with my ride cymbal. Using Pearl's tri-clamp adapter, I attached the 10" and 12" toms to another stand.

Initially I thought that mounting the toms on stands would cause logistic nightmares. But in reality, I was free to place the drums in a number of positions. Pearl's OptiMount Suspension System on the toms and Uni-Lock system on the tom holder arms made it easy to "fine-tune" the positioning once the toms were more or less in place.

When I started playing the toms, I was immediately impressed with the multi-colored, clear, warm, and virtually pitch-perfect tones they created. With the exception of the 14" tom, which I tuned down a bit to use as my low-end tom, I really didn't need to tune this equipment. It sounded great out of the box. I chalked this phenomenon up to the quality of wood, the number of plies, and the OptiMount suspension system giving the drums a kind of special vibrancy.

High-Caliber Bass Drum

The 18x22 bass drum looked like the barrel of a cannon—and had just as much firepower. I could tell by just looking at the longish, 6-ply tube that this kick was built to provide bottom end. When I sat down on Pearl's nifty embroidered D-150 Roadster drum throne to play the kick, I was immediately impressed with the drum's not-too-dry/not-too-juicy punch. Once again, the kit offered something extra: thickness of tone.

Steppin' On It

We were also shipped Pearl's belt-driven P-2000B Power Shifter Eliminator bass drum pedal, which boasted a number of adjustable features, including heel and traction plates. We also had four replaceable cams to choose from. I gravitated toward the red "radical progressive" one. The quick response it afforded the pedal more or less mirrored my usual pedal setting, and felt very comfortable.

I also had a choice of four beater heads: two of felt and two of hard plastic. Since I don't normally use plastic, I stuck with the two felt-surface beaters, switching off between the vertical and horizontal surfaces before settling for the vertical, as it offered a more powerful, concentrated attack.

A Snare And Its Stand

The 5½x14 snare drum came equipped with an SR-015 vertical pull strainer, an adequate throw-off, MasterCast hoops, a Remo coated Ambassador batter, and stainless-steel tension rods. It was a solid drum, with good tone.

What I found very exciting, however, was Pearl's super-adjustable S-2000 snare stand. Due to the stand's dual-action Uni-Lock tilter, I could move the snare back and forth and side to side. The stand also had adjustable feet that could switch from rubber to spikes. I tried both; the spikes were a bit more secure.

The kicker was the snare stand's telescoping basket arms, which can extend far enough to accommodate 16" drums, and feature engraved measuring indexes. I set the three basket arms to their 14" marks and plopped the snare drum in. The air-suspension rubber hooks/claws at the end of the basket arms held the drum firmly in place. And once I ratcheted up the triangular plastic nut underneath the basket, the snare and stand became as one unit. Very secure. In addition, the stand literally took seconds to break down and set up again. What a breeze.

Wrap-Up

Some purists might consider the RetroSpec kits gimmicky. Appearance is largely a matter of taste. But when it comes to sound, it would be hard to deny the exceptional tone, presence, and power of these drums. In fact, the clarity and multiple overtones of the Masters Custom RetroSpec kit should put it well on its way to becoming a classic.

THE NUMBERS

Configuration: Masters Custom MSX kits are sold as individual components. The drums and hardware contained in this month's review kit are listed below.

18x22 bass drum	**$1,650**
8x10 tom	**$ 630**
9x12 tom	**$ 650**
11x14 tom	**$ 760**
5½x14 snare	**$ 529**
S2000 Snare Stand	**$ 169**
P2000B Power Shifter Pedal	**$ 229**
D-150 Roadster Throne (embroidered)	**$ 149**
TC-900W tom stands (multi stands)	**$ 229**

(615) 833-4477, www.pearldrum.com.

Masterwork Cymbals

HITS
most models fell in between contemporary and "classic" Turkish-style cymbals, offering dark cymbals without a hard-core jazz sound

MISSES
some models were so low-pitched and dark that they would have limited applications

by Rick Mattingly

The first thing you'll see at www.masterworkcymbals.net is the statement, "Just what the world needs, another Turkish cymbal company." I admit to thinking that very thing when asked to review this new line. But while Masterwork cymbals resemble other Turkish-style cymbals, they are not carbon copies of any other cymbals I've played.

The Masterwork company, which was founded just last year, is a small operation, consisting of three people: Behnan, Mustafa, and Yücel. You'll find all three names on each cymbal. On the Custom Series, the names appear as part of a logo that features a silhouette of a man hammering a cymbal. On Jazz Master models, they appear as signatures on the underside of the bell.

The cymbals are said to be made according to ancient traditions. But according to company president Behnan, "We produce cymbals with different tones by adding new techniques to the old ways."

The company makes eight different series of cymbals. For this review, *MD* received several models from the two primary lines, the Custom Series (also designated as cA) and the Jazz Master series (a.k.a. vK).

Custom (cA) Series

These models are said to represent "the classic Turkish cymbal." As you might guess from the initials, these are roughly equivalent to A Zildjians and Sabian AAs. But the cymbals we received for review sounded somewhat darker than typical models in either of those lines.

14" Hi-Hats: These hats had a "general-purpose" character. They weren't as bright and brittle-sounding as typical rock-model hi-hats, nor as dark and overtone-rich as typical jazz models. But they had enough brightness to cut through reasonable volumes in a rock setting, and enough dark overtones to be appropriate in a jazz setting. The pedal-generated "chick" sound was well-defined without being particularly cutting. When the cymbals were played with a stick while tightly closed, the sound had good definition with just enough overtones to provide some body.

16" Paper-Thin Crash: I'd rate this as a "thin" rather than as a "paper-thin" crash, based on the amount of body in the initial crash sound, the length of sustain, and the pitch. It was an excellent general-purpose crash, with a fast attack and a high enough pitch to give it some cutting power. But it wouldn't sound good if overplayed in high-volume settings.

17" Rock Crash: This was the most versatile of the three Custom Series crashes we

cA series

received. It had a higher pitch than the 16" paper-thin, and its added weight and size would stand up better to loud volumes. But it also responded well when struck with light or medium force, so it could be a good general-purpose crash in acoustic settings.

18" Paper-Thin Crash: This was a nice companion to the 16" Paper-Thin crash. Its thinness and diameter gave it a fairly low pitch. I wouldn't use it in a high-volume setting, but it would be nice for acoustic settings where you want a dark sound and don't need a lot of cutting power.

20" Original Light Ride: This is the most "general purpose" of the ride cymbals we received. It may be a bit dark-sounding for some drummers, and as such it might not cut through as well in high-volume settings. But it had a good balance between pingy definition and spread.

22" Jazz Ride: This ride had a drier, less metallic sound than the 20" model discussed above, with the stick producing more of a "click" than a "ping." It didn't have the "trashy" overtones of hard-core bebop-style cymbals. Its rich overtones were contained within a narrow spectrum, allowing the cymbal to fill out a band's sound without overpowering it.

cA series 22" Jazz Ride

Jazz Master (vK) Series

vK 19" Crash

Overall, the Jazz Master cymbals were darker than those in the Custom Series. But they didn't have the "trashy" overtones prized by many connoisseurs of old-style Istanbul-made cymbals. In fact, some of the Jazz Master models we received sounded more "mainstream" than some in the Custom Series.

13" Hi-Hats: As is typical of 13" hi-hats, these had a fairly small sound that would be most appropriate for acoustic jazz. I was surprised at how high the pitch was, even for 13" cymbals. The "chick" sound was soft, with enough overtones for body. These hi-hats sounded great when I used them for subtle backbeats while playing brushes on a snare drum. The traditional open/closed swing pattern also sounded pretty good. But the cymbals lacked body when held down tight and played with sticks in a rock style.

14" Hi-Hats: These hi-hats may sound too dark to qualify as "general purpose" by most people's standards. But they're certainly appropriate for jazz settings, with rich, dark overtones that produce a fat "chick" sound when played with the pedal. When held down tightly and played with a stick in a rock style, they produced (again) a fat, dark sound. If you need a lot of projection and cutting power, look elsewhere. But if you prefer a meaty hi-hat sound, check 'em out.

16" Crash: This is a more versatile model than the Custom Series 16" paper-thin. The pitch, overall dark sound, and amount of sustain were similar, but this model had more body when given a good smack. So it would hold up better in higher-volume settings. But it wouldn't overpower an acoustic setting, either.

18" Crash: I was surprised that the pitch of the 18" Jazz Master crash was higher than that of its 16" sibling. It had a slightly darker sound than the average 18" crash, but it was bright enough to provide some cutting power, and it produced a very meaty crash sound. It also responded well when struck lightly, making it one of the more versatile models we received.

19" Crash Ride: To me, the qualities that characterize a good crash cymbal make for a lousy ride cymbal, and vice versa. But this cymbal pulled off its dual identity better than most. I would rate it highest as a crash cymbal for those looking for a full, meaty, low-pitched crash in a high-volume setting. As a ride, it was a bit washy and had an annoying undertone. Still, it could work in a low- to medium-volume setting if not overplayed.

22" Crash Ride: I can't imagine anyone wanting a crash this low-pitched and gongy. As a ride cymbal, this is like the big brother of the Custom Series 20" Original Light Ride. It had a more metallic ping than the Custom Series 22" Jazz Ride, making it more like an A-type cymbal than a K-type.

24" China: They should call this something like "X-treme China." This may be the darkest, gongiest China cymbal I've ever heard. It had plenty of "trashy" overtones, and yet there was a reasonable amount of definition when I used it as a ride. The crash sound was huge and gong-like, but because the pitch was so low, a lot of the effect could get lost within the sound of a band.

Conclusion

Overall, the Masterwork Jazz Master and Custom Series cymbals we received sounded more like versions of "modern" Turkish cymbals (such as A Zildjians or Sabian AAs) than like older Istanbul-type cymbals (such as K Zildjians or Sabian HHs). They do have an undeniably dark character that may be more appealing to jazz drummers than to rock drummers. But they weren't *so* dark that most of the models couldn't work in a variety of situations—perhaps giving them a wider appeal.

THE NUMBERS

Custom Series (cA)

14" hi-hats	$399
16" crash	$249
17" crash	$269
18" crash	$319
20" ride	$379
22" ride	$449

Jazz Master (vK)

13" hi-hats	$439
14" hi-hats	$459
16" crash	$289
18" crash	$239
19" crash ride	$399
22" crash ride	$549
24" China	$589

(206) 284-3369 (USA), (604) 643-9939 (Canada), www.masterworkcymbals.net.

Pacific Drums And Percussion Super Rack System

A New Place To Hang Your...

HITS

clamp design provides quick setup and breakdown

erected rack is stable and sturdy even under heavy impact

by Kevin D. Osborne

A few years ago I got tired of setting up cymbal and tom stands and trying to keep their legs from bumping into each other. My solution was to buy a drum rack. The advantage of a drum rack is that everything else attaches to it, so positioning drums and cymbals is less complex than with stands. The downside is the amount of time it takes to unpack a rack, set it up, break it down after the gig, and pack it up. I solve the problem myself by just moving it in two large sections—often bumping a number of walls and doorways in the process—and transporting it in my van. Of course, not everyone has a van, so the fundamental problem remains.

Well, I think that's all just changed. Pacific Drums And Percussion (a division of Drum Workshop) has introduced a new series of drum racks called Super Rack Systems, which are sturdy *and* easy to set up and break down.

So What's New?

I know what you're thinking: "A rack is a rack is a rack." And I agree—to a point. Essentially, all racks are constructed of tubes or bars that are either round or square. Other than their shape, their isn't much difference between them in terms of handling. The real difference between rack systems is in their clamps. Clamps are the key to setup, breakdown, positioning, adjustments, stability, and flexibility. Pacific Super Rack Systems offer drummer-friendly clamps that make setting up, moving, and reassembling the rack much easier.

The setup we received had a 42" front curved bar, two 36" straight bars for the sides, four 36" straight bars for the uprights, and four 24" bars for the "feet." This provides placement for toms and cymbals in front as well as on either side. Rubber caps on the feet provide a large surface area with treads that will grip any hard surface. There are also spurs that go through the rubber feet to grip on a rug.

Double Rack

The rack came equipped with four stainless-steel clamps for tom and cymbal holders on the front bar and two each for the side bars. There were memory locks for all of them. The clamps are of two designs. The first is a straightforward type that simply connects holders to the rack bar at a 90° angle. (It can, of course, be rotated on the bar to achieve its initial positioning.) The second type of clamp has the added feature of a built-in gear tilt that allows the rod (cymbal or tom) to be rotated forward or backward a good 45° or more. This is a very thoughtful feature that allows for quick adjustments without moving the clamp or the memory lock.

The clamp that connects the horizontal bars (top and bottom) to the upright bars has been designed for fast setup and breakdown. Loosen a wingnut, flip the clamp open, and it's off. With the memory lock in place, reconnecting the clamp is just as fast and easy.

All the memory locks are hinged for easy placement. They tighten with a special wrench designed with a drumkey on one end and a hex head on the other end (to adjust the hex nut that secures the clamps attached to the feet). Large, strong washers provide a secure tightening surface at the contact points between the clamp halves.

Working It Out

I assembled, disassembled, and reassembled the rack a number of times. Never once did I catch my knuckle or squeeze my fingertip against any part of the rack or another clamp. This is because the wingnuts are oversized, and the clamps have no angular edges. The clamps are also rubber-coated, which makes tightening easier and less stressful on the hands.

As is the case with *any* drum rack, initial setup took a while, since all the heights had to be set and the clamps properly positioned to receive the toms and cymbals. I easily mounted two toms and two cymbals on the front bar, and one tom and two cymbals on the side bar. (There was room for another tom, but I used my floor tom's legs.) Once everything was mounted, the rack proved to be solid and sturdy. It sat square on the floor and didn't wobble or shake, no matter how hard I played the drums.

Once the rack was up, it was time to see how easy it would be to take it down, pack it up, and set it up again. I removed all the drums and cymbals and rods. I then separated the front bar assembly and the side bar assembly, including the feet. All the components fit into an inexpensive trap bag, which was not unreasonably heavy.

After clearing the drums and cymbals, taking down the rack itself only took me thirty seconds—and I wasn't hurrying. Setting it up again (with all the memory locks pre-set in the right places) took me two minutes. Setting up the rack, positioning it properly in the room, and installing all the drum equipment in place took less than fifteen minutes total.

This is a great rack for the working drummer who needs simple and quick set up. It's easily portable and provides a solid, sturdy base on which to hang all your drums and cymbals.

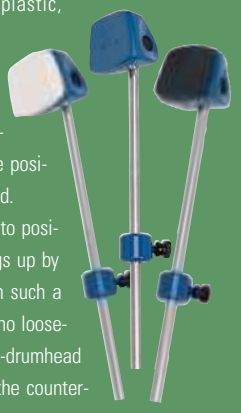
THE NUMBERS

Main Rack Package **$499**
(includes 42" curved bar, four clamps, two legs, two tube-top cymbal arm adapters, and two cymbal arms)
Side Rack Package **$289**
(includes 36" straight bar, two clamps, and one leg)
(805) 485-6999, www.pacificdrums.com.

Quick Looks

Puresound Products

Speedball Beaters



Puresound's Speedball Beater consists of a hard plastic, wedge-shaped beater head attached to a stainless-steel shaft with a flexible elbow joint. This self-aligning design ensures that the beater always impacts the drumhead squarely, and should accommodate practically any pedal setup. A counterweight that can easily be positioned anywhere along the length of the shaft is included.

In practice, I found that the beater did play itself into position, although for initial setup it was best to line things up by hand. At first I was concerned about a mobile joint in such a critical spot on the beater. But, happily, I encountered no looseness or sliding out of alignment. Instead, full beater-to-drumhead contact was the case every time. In addition, I found the counterweight useful for balancing the feel and throw of the beater.

The Speedball's wide beater surface produced a full bass drum sound. The beaters are available with three playing surfaces: plastic, rubber, and felt.

The hard surface of the plain plastic beater created a sound that reminded me of a solid wood beater. It sounded especially good at medium to loud volumes, producing a solid, no-nonsense attack. The rubber-surfaced beater sounded a little warmer than the solid plastic model. It handled the medium volumes a bit better—although it could go just as loud, with plenty of punch. The neat thing with the rubber surface was the added smack in the attack, which was most notable in the medium volume range.

A more traditional bass drum sound was achieved with the felt playing surface. I was impressed at how quietly I could play while still getting a good tone and a warm, solid sound. Although it didn't have quite the attack at high volumes that the other two beaters had, it did have the widest overall dynamic range, making it the most versatile of the three. Retail price is $32.95 each.

Blasters Snare Wires

Blasters Snare Wires were developed for high-intensity playing. The 20-strand snares feature steel-alloy wires on angled copper-colored end clips. The angled end clips are designed to maximize the contact of the snare wires across the drumhead for increased snare response and consistency. Blasters are available for 14", 13", 12", and 10" (16 strands on this model) snare drums.

I tested the B-1420 model, designed for a 14" drum. I really liked what these wires did for my snare drum. They sounded crisp, and they were exceptionally sensitive across the entire surface of the drum. Their dynamic range was also impressive, from the quietest taps to a full-blown double-stroke roll. And I continued to get good sounds even when I fiddled with the tension of the snares. Whether loose and funky or crisp and chattery, they performed well. Retail price is $24.95.

(800) 479-5559, www.puresoundpercussion.com.

Martin Patmos

Custom showcase

Paiste S-Bronze Snare Drums

Sonic Sculptures

HITS

unsurpassed beauty

distinctive acoustic character

musical versatility

by Rick Van Horn

A few years ago I reviewed drum designer Jeff Ocheltree's first creations from cymbal alloy: the Spirit Of 2002 snare drums. As their name implies, they were made from recycled Paiste 2002 cymbals. In that review, I used almost my entire supply of superlatives to describe the distinctive sound and the sheer artistic beauty of those drums. So now that Jeff has returned with new snare drums made from Paiste's top-of-the-line Signature cymbal alloy, what more can I say?

A lot.

More Sound

To begin with, the S-Bronze snares offer a depth of tonality that parallels the nature of their cymbal namesakes. The Paiste 2002 alloy is legendary for its bright, sonorous tone and cutting power. And those qualities were present in the Spirit Of 2002 drums, which had projection and attack rivaled by very few other drums I've ever played.

The Signature alloy, on the other hand, takes things to a deeper, more expansive musical place. Rich with overtones and sustain, Paiste Signature cymbals exceed the normal terminology used to describe such instruments. They add a quality of mystery, surprise, and satisfaction. So it is with the snare drums made from that alloy. Jeff Ocheltree's S-Bronze snares offer all the acoustic elements one could desire from a snare drum, including clarity, attack, sensitivity, sustain, and projection. But to those

Jim Esposito

elements the drums add an element of mystery, of unexpected musicality.

Do I sound a little high-falutin' here? Well, all I can say is, there are fiddles, and there are violins, and then there is a Stradivarius.

To get back into the "real world" of a drum review, let me say that my favorite of the two drums we were sent was the 4x13 model. It's no secret that I'm particularly fond of 13" snare drums; I've said so many times over the years in these pages. But in this case, part of my preference was due to the combination of the tonal depth and resonance of the Signature alloy, combined with the higher pitch and cutting power inherent in a drum this size. It seemed to me to be the perfect combination, resulting in a drum that sounded as sweet when played with a pair of brushes as it sounded aggressive when whacked with a drumstick. (And that's a take-your-head-off sort of whack usually reserved for piccolo drums with thirty-ply shells.)

Not that this baby was any lightweight. In fact, that's the other reason I preferred it. Given its ¼"-thick bronze shell, die-cast hoops, and machined-brass fittings, a drum this size was just about all I could manage to carry! (It weighed in at a respectable 15 lbs.)

The 5½x14 drum had a distinctive character all its own. Given its size, it reflected more of the depth and warmth of the Signature alloy, so it had a bigger, "fatter" sound. But I wouldn't call it a "fatback" snare—at least not with the Remo Ambassador batter it came fitted with. Rather, the fatness was in the sheer comprehensiveness of the sound it produced. No matter how I tuned it, from moderately loose to pretty tight, it had a full spectrum of overtones and a rich character that simply would not be denied. Like its smaller sibling, it was a little ringy—as one might expect from a metal drum with such a dense and reflective shell and surgically sharp bearing edges. But the slightest bit of muffling (I used the narrowest available Zero Ring) would take care of that—if it was even an issue. I was reluctant to reduce any of the sonic output of this acoustic behemoth.

And behemoth it is. It may not be particularly large in depth or diameter, but it's a hefty puppy for its size: It weighs just under 21 lbs. As I said about Jeff's earlier drums, make sure you have a sturdy stand and a case with a solid handle.

By the way, both of the drums feature Nickel Drumworks throw-offs and Puresound Percussion custom snare wires. Can you say, "Attention to detail in every respect"?

Jim Esposito

More Beauty

These are the sort of drums that you just want to sit and stare at. Their shells have a deep yet gleaming bronze luster, and each is unique, with lathing lines and etching reminiscent of hammer marks on cymbals. Complementing the shells is the slightly lighter color of the gold-plated hoops, lugs, and even the metal parts of the Nickel Drumworks throw-off. The machined-brass hexagonal lugs are small, simple, and unobtrusive, and are affixed to the shell with a single set screw. But they don't lack for artistry: Each features an engraved capital "P" in the same script as is used on the Signature cymbal line. It's a nice touch that adds thematic consistency between the drums and the recycled cymbals that are the basis of their structure.

Such A Package

The S-Bronze snares are instruments in the most classic and venerated sense of the word—instruments that any drummer would be proud to own just for their intrinsic beauty. Fortunately, they are much more than that. They're also drums that cry out to be played, in virtually any musical setting. As you might expect, considering the materials and the craftsmanship that go into their creation, they're expensive. Still, from a jazz gig to a symphonic stage to a stadium concert, the S-Bronze snares would add their own unique look and distinctive acoustic character, undoubtedly enhancing the performance. I don't think you can ask more from any instrument—not even a Stradivarius.

THE NUMBERS

4x13 ..... **$2,150**
5½x14 ..... **$2,300**
Each drum comes with a certificate of authenticity signed by Jeff Ocheltree and Erik Paiste.
(714) 529-2222, www.paiste.com.

A Pearl Percussion Plethora

Fun Little Goodies From The Big Drum Guys

HITS

Bala Bells offer classic sounds

Quick Draw Tambourine sounds great and is very versatile

Practice Conga is great for students or as a warm-up for pros

by Norman Arnold

I must confess right from the start that I've known Pearl as mainly a drumset company, and not as a percussion company. But my perception changed after reviewing some of their new gear—and I'm sure yours will too. Pearl has entered the percussion arena with serious intent, offering congas, bongos, timbales, and all the major instruments you'd expect. But they also offer a nice variety of smaller items—the sort of "toys" that make percussion playing the fun that it is. So let's take a look at these nifty new instruments.

Bala family

The Charrasquita

The Tambourine

Bells And Dual Cowbell Beater

Pearl has added four new sizes to complete their top-quality Bala Bells series of cowbells. All are very solidly made, with a strong sound to match. They're plated in a brushed chrome finish and have virtually invisible exterior seams, so they look great. They're comfortable to hold for hand playing, and can also be mounted on a kit or percussion rack.

The tone on all the bells is consistently resonant and pure. The Cha Cha bell has a bright pitch that would easily fit right into your existing timbale setup. The Timbale bell is also well suited to its title, with a slightly lower pitch than the Cha Cha model. The Fusion bell is an ideal drumset bell. It's loud and penetrating, and would spice up a kit on any funk or Latin tunes. The Mambo bell, with its wide shape, has a classic low tone.

Pearl has introduced two versions of the Campana bell. One is the traditional hand-held version. The other features a mounting bracket. They both sound fantastic. I have to admit that I kept looking down at the logo as I was playing this stuff. Yep. It says Pearl. They have really made classic-sounding cowbells.

I tested the cowbells with the new Dual Cowbell Beater that was sent along with them. It has the basic design of a regular wood cowbell beater (sort of a small billy club), but with rubber on one side. This works very well if you need a quiet striking surface for a particular passage in a song. It's also super for recording. I recorded all the bells in a studio, and the rubber side of the dual beater proved to be terrific—especially with the Cha Cha bell.

The Charrasquita

Another innovative instrument from Pearl is the Charrasquita, which is based on a traditional steel-tubed Venezuelan instrument called the charrasca. It's essentially a small metal tube with guiro-like grooves along its length.

Pearl's version can be hand-held or mounted on the supplied mounting bracket. It comes with two thin metal beaters, which create a distinctive metal-on-metal sound with a high, resonant pitch. I recorded the Charrasquita, playing a cascara rhythm with the metal beaters, and it sounded great. It's also cool when played with one hand. The hand that holds it can also dampen it, as you would do when playing a Brazilian triangle pattern. The grooves provide a playing surface that can be scraped with the beater, as you would play a guiro. But since it's metal, the Charrasquita doesn't *sound* like a guiro.

Experimenting with different patterns led me to the conclusion that the Charrasquita could be a great effect tool for the studio. Put on some delay and lots of reverb, and you can add lots of character to your tracks. Plenty of possibilities with this baby.

The Tambourine

Pearl's tambourine sounds great and is very versatile. It features a hand-holdable crescent design, but can also be held in Pearl's "quick draw" bracket. The bracket consists of two posts that the handle of the tambourine fits into. The tambourine is

held securely for stick playing, but in an instant can be grabbed out of the mount for hand playing. Very cool.

The tambourine has a reinforced hard-plastic edge that reduces wear and tear when it's attacked by a stick. The gold jingles are neither too shrill nor too bright. They also don't make the tambourine sound overly jingley, as some plastic and metal tambourines can.

The tambourine sounds equally good when played with a stick (mounted in the bracket) or by hand. As well as being suited for professional percussionists and for drumset players who pick up the tambourine for an acoustic number, I could also see this tambourine becoming a favorite of singers and other instrumentalists who have mini percussion setups.

The Practice Conga

Although it's not strictly a performance instrument, Pearl's Practice Conga is definitely a useful percussion tool—one that could appeal equally to beginning students and to professionals. It's basically a 12"-diameter practice drum that you place in your lap as you sit. It's secured in place (quite comfortably) by a hook-and-loop fastener strap that goes under your legs.

The entire drum, including the head, is made from a light wood that's been sanded and finished in a smooth high gloss. All the basic conga strokes, including slaps, open tones, and bass tones, can be reproduced. It's a great idea for teaching a beginner who's not yet ready to throw down a lot of cash for a new conga. It would also be an inexpensive way to outfit a large class of students learning the basic techniques of hand drumming. And it would finally give hand drummers their own version of a drummer's [illegible]ecause it's so light and portable, it's perfect f[illegible] or even for keeping in shape on the tour[illegible]t. (It's also quiet.)

A bonus—especially for students [illegible] Practice Conga comes with a great inst[illegible] of Pearl Percussion's top artists, Glen Ca[illegible]vers t[illegible] basic strokes, sounds, and beats, and expertly demonstrates and explains more than enough to get anyone on their way to hand drumming—all for the price of a private lesson.

Final Beat

So...Pearl Percussion. The company has recruited top percussionists to help develop their line—and it shows. The gear is innovative and sounds great. From the classic-sounding Bala bells to the innovative Charrasquita, Pearl has achieved the elusive goal of offering the best of the past while moving forward at the same time. Rock on!

THE NUMBERS

Bala Cha Cha Bell	**$30**
Bala Fusion Bell	**$35**
Bala Timbale Bell	**$40**
Bala Mambo Bell	**$35**
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Mountable Campana Bell	**$50**
Dual Cowbell Beater	**$10**
Charrasquita	**$49**
Tambourine (with Quick-Draw Bracket)	**$45**
Practice Conga	**$59**

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Quick Looks

Modern Case Company Impresario Cymbal Vault

The Impresario Cymbal Vault is a semi-professional case designed for quick cymbal storage and easy mobility. The 100% US-made case is molded of solid styrene foam with an outer layer of Cordura fabric, which is wear- and water-resistant. Top and bottom inside panels of ¼" plywood are lined with soft interior carpeting that is certified free of sulfates and other chemicals that contribute to cymbal tarnishing.

Two high-quality zippers provide access to the hinged storage compartment. Inside that compartment, cymbals sit in a trough, protected by a lip of 1½"-wide solid styrene around their outside edges. I've heard many stories over the years of a case being dropped in transit, with the edges of the cymbals taking the brunt of the impact—and cracking soon after the mishap. That risk is all but eliminated here.

The Vault's metal hinges are covered with a separate outer Cordura piece to protect against any floor damage. The bottom has two stout 3" casters recessed halfway into metal "L" brackets, as well as two rubber feet and two 6" ABS side strips to facilitate stair climbing and use on escalators. A leather carrying handle is riveted to sturdy ABS high-impact plastic trim pieces. Recessed into the top is a collapsing (and lockable) 18" travel handle for easy rolling—like those on business-style airline bags.

The Vault measures 26¼" high (including handle) x 25½" wide x 7¼" deep. Inside storage will hold cymbals up to 22" in diameter, with a depth of 3½". Two removable plush sleeve liners can accommodate 14" and 22" cymbals. The 22" sleeve has two separate pockets. The liners are a wonderful idea! Anyone who owns a riveted cymbal knows how fast the rivets can scratch other cymbals in a carrying case. I do think the smaller pouch would be more useful if it could accommodate 15" hi-hats.

Carrying a full drumset's worth of cymbals (which can be quite heavy) is made very convenient by the pull-out handle and the casters. I packed the Vault with a 20" ride, 18" and 16" crashes, a 17" China, and 14" hi-hats. Loading it into a car or van using the leather handle was simple enough, although some drummers might find the Vault's own 16-lb. weight *plus* the weight of the cymbals a little cumbersome.

The Impresario Cymbal Vault comes in black, khaki, hunter green, navy, burgundy, and charcoal gray. Modern Case Company offers a lifetime unlimited warranty under normal use. If you have substantial money invested in your cymbal arsenal, this might be the case for you. Suggested retail price is $299.

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Digidesign Digi 002

Pro Tools For Drummers!

HITS

functions as a comprehensive studio for recording

can be a stand-alone digital mixer with effects for live gigs

MISSES

headphone output is low for monitoring while recording live drums

by Jim Batcho

Hard-disk digital recording is now a prominent fixture in nearly every professional recording studio. Hardly an album produced in this age goes untouched by digital hands. Digidesign's Pro Tools, the recognized "leader of the pack" in computer-based digital recording, has typically found use as an engineer's tool at the upper price level, or as a songwriting platform at the project-studio level. But now, with the release of Digidesign's Digi 002, drummers finally have something to get excited about.

Pro Tools Primer

First, a few words about Pro Tools for the uninitiated: It's a hardware/software recording system that connects to a computer and converts analog signals into digital information. Pro Tools is essentially a computer-based recording studio, but it does many things classic tape & console-based studios can't. It offers very powerful methods for recording, editing, and mixing multitrack sessions that are both nonlinear (no rewinding necessary) and visual (the ability to graphically manipulate recorded material). Pro Tools comes in two versions—the astronomically priced professional Pro Tools TDM, and the more budget-friendly Pro Tools LE.

Digi For Drummers

Digi 002 is the most recent Pro Tools LE device. It combines an audio input/output interface, a physical mixer with automation capabilities, and Pro Tools LE software—all for around $2,000 street price. What makes Digi 002 so intriguing for drummers is that it hits three very important aspects of a drummer's lifestyle. The hardware configuration is ideal for drums, it's very portable, and it functions as both a comprehensive studio for recording and a stand-alone digital mixer with effects for live gigs.

Digi 002 features eight total analog inputs. Four of these inputs are high-quality microphone preamps—perfect for kick, snare, and stereo overhead recordings, or for any number of alternative multitrack options. With

extra outboard gear, one could route up to eighteen discrete mic'-level signals using the additional ten digital inputs. The unit also features ten analog outputs (which includes two for monitoring), MIDI input/output, eight touch-sensitive faders, multi-function rotary pots, a headphone jack with volume knob, and additional buttons for mixing and navigating Pro Tools LE software. All hardware supports a robust 24-bit, 96 kHz audio resolution.

Using Digi 002

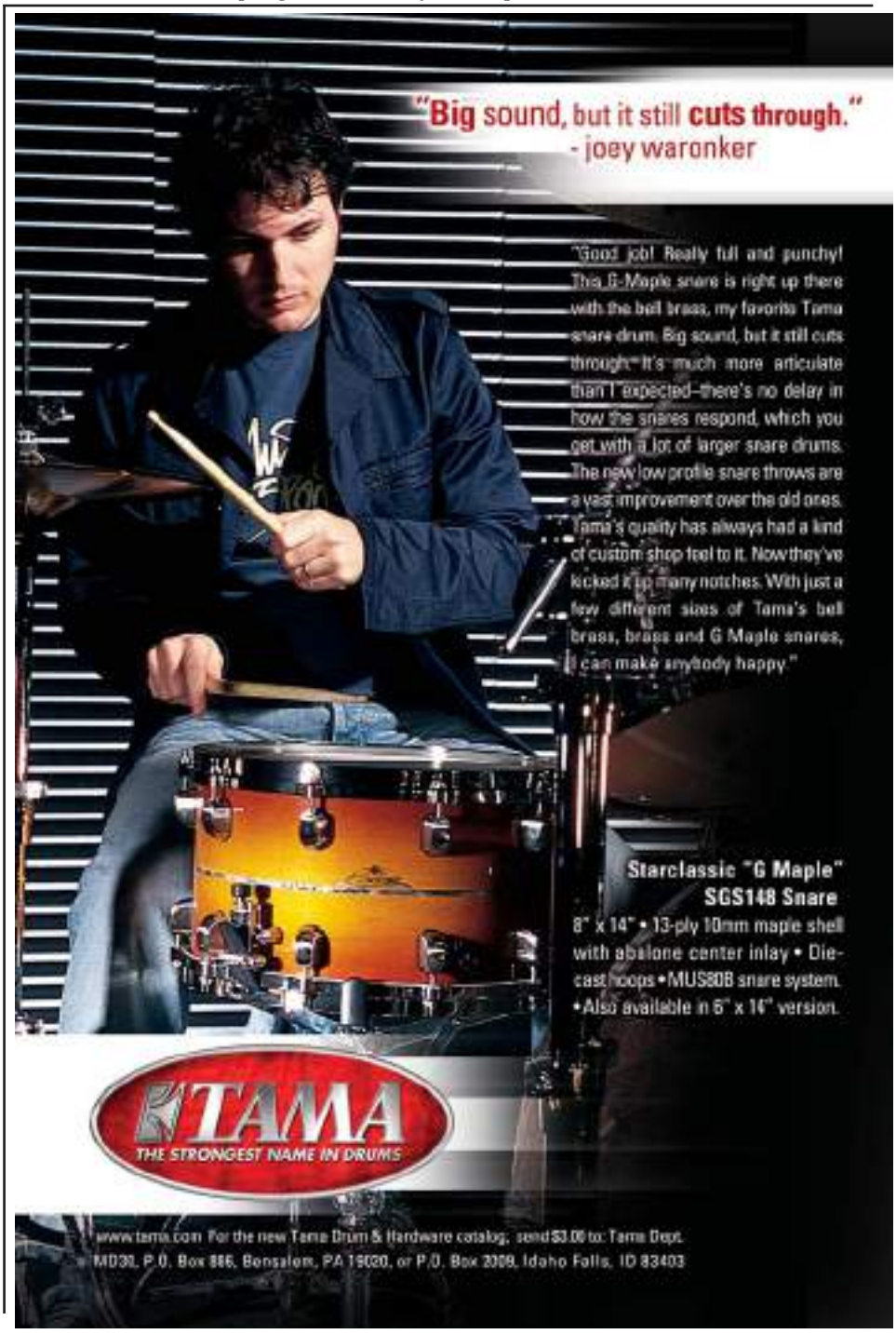
Digi 002 is small enough to carry under one's arm, and the simple FireWire interface allows it to hook up to a qualified laptop computer, making the whole system very portable for gigging or transporting to remote recording sessions. On the software side, Pro Tools LE features 32 audio tracks, 128 MIDI tracks, and multiple inserts, sends, and busses for effects processing and signal routing.

Hooked up to a compatible Macintosh or Windows computer, Digi 002 is a complete studio in a box. Tracking drums is a matter of placing mic's, configuring an appropriate mixer in software, and recording. All tracks are stored to hard disk. During playback, the software lifts the appropriate tracks from the disk. The editing and mixing capabilities of Pro Tools software are extremely powerful, which is why it's so common in professional studios. It has an abundance of creative options available for manipulating audio, but it's surprisingly simple to use. All editing is done "nondestructively," which means that all original takes still reside on the disk.

Mixing is another exciting aspect of Pro Tools. You can automate fader moves, pans, mutes, and effects, all in real time or graphically. This means that all your mixing operations are stored in memory and reflected during playback. When you play your mix, you can watch the faders move in accordance to your assignments. Overdubbing percussion or additional drum parts is a simple affair, although one needs to pay attention to "latency." This is the slight lag time that occurs with all systems of this type. Thankfully, Pro Tools LE offers different "buffer settings" and a low-latency monitoring mode to help compensate.

In The Real World

To test Digi 002's recording functionality, I decided to use my somewhat unconventional Yamaha HipGig kit. I usually trigger the kick drum with this kit, so I sent the kick trigger output to my Roland SPD-20. The output from the Roland went to the channel 5 line input on the 002. This freed up the four mic' preamps (channels 1-4) for the snare, two toms, and a single overhead condenser mic'. With Digi 002 patched into my laptop computer, I sat down and recorded a few



grooves. While listening back to the recording, I noticed that the quality of the preamps and converters on the 002 are clearly at professional level. In fact, "clear" is the key word here. Preamp character is always a tradeoff between color and transparency, and the Digi 002's preamps fall into the latter category. Although the former is often employed for drums in order to give them a meatier sound, transparency has the benefit of producing a more accurate representation of the kit.

By Itself

In "standalone" mode, Digi 002 functions as a live mixer, without the need for a computer. I tested the 002's live capabilities during a gig with my cover band in a mid-sized club. One of the truly great aspects of Digi 002 in this regard is its implementation of "snapshots." Snapshots allow you to configure and save mixer settings by name, which I did at home.

Once at the gig, I recalled the "LiveDrums1" snapshot—and all my stored settings snapped instantly into place. I connected my Premier kit's kick, snare, rack tom, and floor tom mic's to the 002 and sent the stereo outputs to the PA. I found the built-in EQ, compression, delay, and reverb effects to be very usable. I was particularly impressed with the reverb. The plate setting I dialed in for snare and toms was clean and surprisingly warm. The minimal delay setting that I routed to the snare channel added depth without making things cluttered. Compression and EQ settings were distributed in different amounts throughout the kit.

I was lucky enough to have a couple of drummers from the local scene drift into the club on this particular night. Both agreed to sit in, which gave me the opportunity to really hear how the kit sounded out in the crowd. I was very impressed (not to mention bubbling with pride) to hear my own preferred mix coming from my kit on a gig. It's a rare pleasure that we drummers don't usually get to experience.

Almost Perfect

Digi 002 is a wonderful system for a multitude of scenarios. However, it does have a few shortcomings. For instance, the headphone output signal is a bit too low for monitoring the sound of your kit as you record. In addition, it could use an extra headphone jack, and the rotary knobs are somewhat stiff.

Still, as far as I'm concerned, the 002 admirably fits the bill for session drummers who need to record multi-channel ideas at a quality level, as well as for live drummers who like to control their own mix on stage. It's also a heck of a lot of fun. Computer-phobics will be glad to know that Digi 002 is one of the simplest digital systems to install on a computer. And the brief yet thorough user manual is very informative for new users. Pro Tools is now one of the veterans of the audio production world. At last, drummers can get in on the fun that engineers have enjoyed for the past decade.

THE NUMBERS

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The boys are ready. A brand new bassist, Robert Trujillo, brings Metallica back to full unit status. A new album, St. Anger, is on deck, and a new European tour starts right after the album release. Plus there's the insanity of the Summer Sanitarium tour. And Lars has a new drum set–make that sets plural. Bringing the right amount of calm, sanity and order to it all is Metallica's Master of Drum Logistics, Fleming Larsen.

"Lar's new Starclassic Maple kit is pretty much the same as the old one," says Ulrich's drum technician of over 17 years, "except I think it sounds a lot better. The Silver Sparkle kit had a covered finish; the new green one has a painted one, and I can definitely hear the difference. The sustain is the same–that's always been good with the Star-Cast mounting system–but the dynamic range is bigger. It's not just brighter, it's fuller at both ends of the spectrum."

"There is a difference in the floor toms. There's still the 16 x 16, but we now have a 14 x 16 instead of the 16 x 18. A 16 x 18 is really more like a coffee table, but you still have to do a soundcheck with it. It's my opinion that it's too big to get a good sound. However, I think it was more for my sake that Lars changed it."

"Lars has been using his bell brass signature snare in the studio, but the plan is to go on the road with the diamond plate model. The diamond plate was a big shock to me because I was so tuned into the bell brass. I didn't like the diamond plate at first–I think it was the looks that threw me off–but it grows on you. It's very good actually, very easy to work with, consistent from venue to venue and VERY loud."

"The Tama hardware just keeps getting better. That's all I can say. We've broken a beater shaft once or twice. But one or two in seventeen years isn't bad. Lars can hit so hard he can bend a die-cast hoop with his aluminum sticks. Of course, I have spares."

"We need two main kits for the tour: one where we're playing and one for getting ready at the next venue. We also need kits for radio and club shows and practice kits for the dressing rooms. All together there will be seven drum kits running around. I have to figure how much hardware and cymbals I need and all the little stupid stuff like felt washers."

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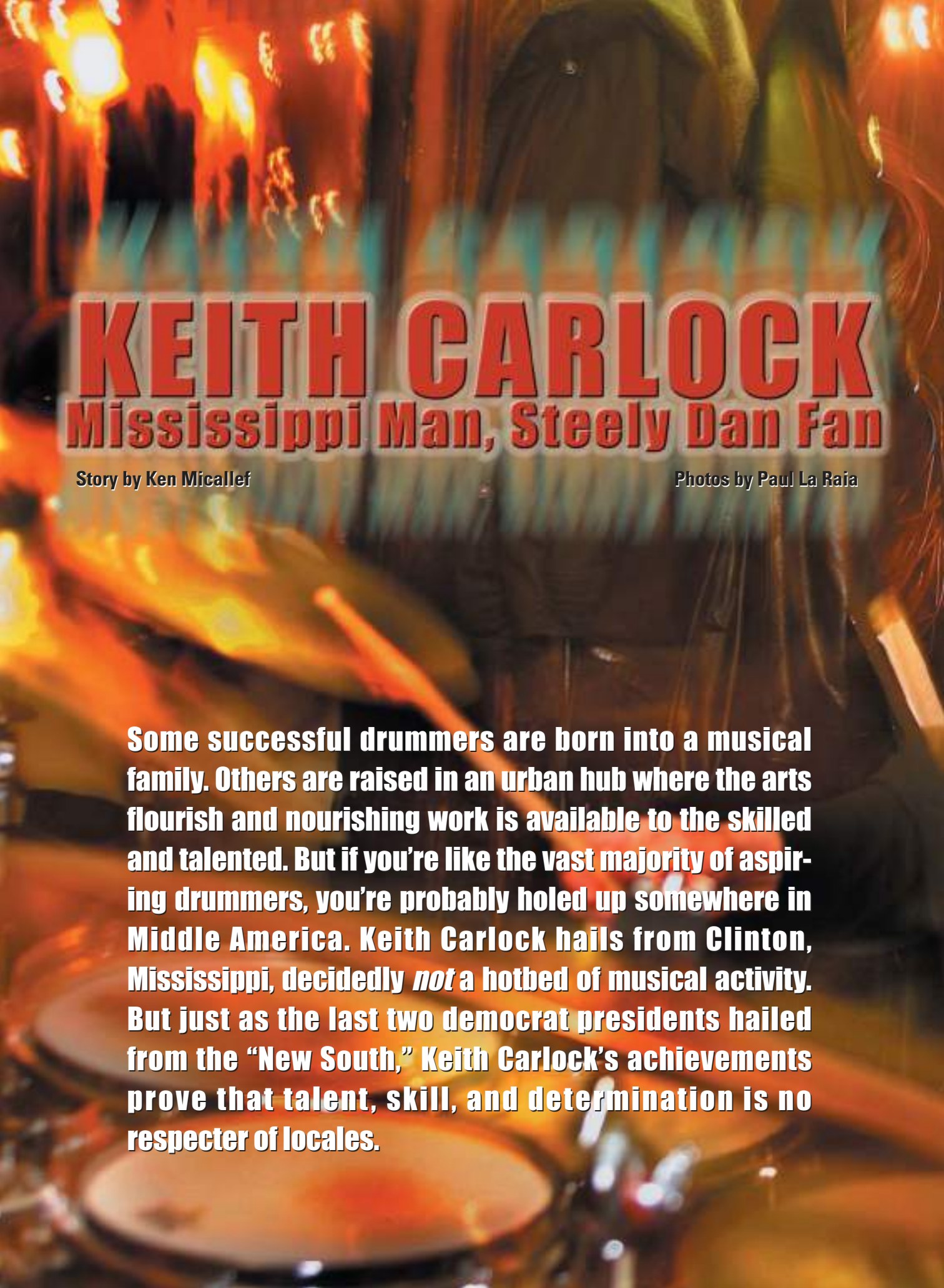

KEITH CARLOCK

Mississippi Man, Steely Dan Fan

Story by Ken Micallef

Photos by Paul La Raia

Some successful drummers are born into a musical family. Others are raised in an urban hub where the arts flourish and nourishing work is available to the skilled and talented. But if you're like the vast majority of aspiring drummers, you're probably holed up somewhere in Middle America. Keith Carlock hails from Clinton, Mississippi, decidedly *not* a hotbed of musical activity. But just as the last two democrat presidents hailed from the "New South," Keith Carlock's achievements prove that talent, skill, and determination is no respecter of locales.

west coast
jazz concert
CLASSICS
IN
PERCUSSION

Since his arrival in New York City from Clinton via North Texas State University, Keith Carlock has scurried up the drumming food chain with an inventive style that is equal parts Zigaboo Modeliste fire, Jon Christensen finesse, and Bernard Purdie funk. Tried in the fusion flame of the groundbreaking Wayne Krantz Trio, Carlock has held court for six years with the trio at New York's premier jazz dump, Christopher Street's 55 Bar.

This gig, this band, is like no other. Every Thursday the 55 is packed with cheering fans who come for some of the most innovative improvisation to be found anywhere in the world. Playing tracks from the albums *Long To Be Loose*, *Greenwich Mean*, and *Your Basic Live*, The Wayne Krantz Trio performs musical magic with guitar, bass, and drums. In this electric improvisation, the trio deconstructs jazz, funk, blues, and rock themes, exploding expectations as they wail. A theme is presented, then vamped on and extended in bright, sharply hewn chunks of sound.

At Wayne's cue, the trio moves into double-time or even triple-time funk, or drops back into half-time, or switches gears into a weird amalgam of waterfalling tempos and thunderstorming melodies. The musicians blow and fry over extremes of hot and cold, light and dark, but the music remains gorgeously funky, beautiful, and accessible.

Unpredictable, powerful, lightning fast, and graceful, Carlock performs his own kind of magic. As the music flows, builds, and blasts, his sticks, telegraphing their motions like a boxer, move in fast whipping motions. As the trio's improvisations sizzle and mutate, Carlock's wide-open, ringing bass drum drops funk bombs a la John Bonham that groove below the guitar melodies like an unstoppable bullet train. Simultaneously, his unusual ride cymbal approach drives the music with a tactile physicality.

Displaying unerring taste and massive talent, Carlock pushes crescendos past the breaking point, incorporating full-set waves of rhythmic response. Just as unexpectedly, he drops in volume and dances with graceful snare and bass drum interplay that recalls a frenetic Jack DeJohnette.

With his talent for burning complicated figures, you'd think that a four-on-the-floor groove would be the last thing on Keith Carlock's mind. But he is a groover *first*, a show biz rhythm kid second. His list of groove gigs is impressive: The Blues Brothers, David Johansen, Grover Washington, Paula Abdul, and Bette Midler, to name but a few.

To top it off, Carlock has recently been admitted into that illustrious mantle of drummers who've established the contemporary pop-rock template. The drummers of Steely Dan include Jeff Porcaro, Bernard Purdie, Jim Gordon, Hal Blaine, Steve Gadd, Rick Marotta, Ricky Lawson—and now Keith Carlock.

With his drumming on Steely Dan's latest, *Everything Must Go*, and on one track of 2002's Grammy-winning *Two Against Nature*, Carlock steps into one of the most pressurized gigs around. But his groove on the new album is deep and popping, from straight-8th-note tracks like "Pixeleen" and "Blues Beach," to the shuffling "The Last Mall," to funky greasers like "Godwhacker" and "Green Book."

How did Carlock handle criticism from two of the most challenging composers in rock? Did the Dan's Walter Becker and Donald Fagen make the kind of demands that caused Bernard Purdie and Rick Marotta to pull out their hair? Did being the only drummer on an entire Steely Dan album give Carlock ultimate satisfaction, or endless aggravation?

Polite as only a good Southern boy can be, Carlock answers questions of technique, musical politics, and ongoing aspirations with the quick-wittedness that makes his drumming a revelation.

MD: You play so many different gigs. Steely Dan is nothing like David Johansen, and Wayne Krantz's gig is even more disparate. The Blues Brothers is different again. You're not a drummer who has made his mark playing one style. How do you do it?

Keith: I have really tried to study what makes each style unique. With The Blues Brothers, for instance, it's more of a groove gig, and I'm trying to give it that Stax element as much as I can. Studying different styles at North Texas really helped me to learn about other kinds of music.

MD: If I saw you on both the Wayne Krantz and Steely Dan gigs, would your technique look the same?

Keith: I think so. The only thing that would change is the volume. Sometimes it's an illusion as well; I don't know if I'm actually hitting as hard as it looks. It's just the stroke, that whipping motion. My goal is to play at all different levels with the same intensity and keep the same sound.

MD: With Krantz, it seems like you never repeat yourself and that you're constantly finding new ways to respond.

Keith: There's something that we have together in that band. I'm always trying to respond in the moment. I only repeat myself if we get into one of those zones where we find something and stay there. But we're always trying to push forward and find the next thing, whatever that is.

MD: How long did it take for the band to get to that level? It was at a similar level with Zach Danziger before you, but it didn't go quite as many places.

Keith: Wayne's approach was different then. It was more structured and written. That was an amazing band. Now it's more open, and we've been together for six years. It really is a band. It's changed, but it's been a gradual thing. Wayne and I used to get together once a week and work out conceptual ideas.

MD: From an outsider looking in, Wayne's music is like magic. There is so much freedom. Does the gig push your technique to the max?

Keith: It's done so much for me technique-wise, but also in terms of trying to come up with new ideas and different ways to approach the tunes. His conception is unique. It's another way of playing improvisational music. It really does feel like magic.

MD: How did you get up to speed originally? Did you replicate Zach's grooves?

Gigs

Steely Dan
Wayne Krantz
The Blues Brothers
David Johansen
Paula Abdul
Richard Bona
Leni Stern
Bette Midler

Three For Keith

WALTER BECKER (Steely Dan)

The predominance of programmed grooves, of playing along with a click rather than generating your own time, has changed the way musicians hear rhythm and play it. Shifts have occurred in where people feel the beat and how explicit or implicit certain parts of the time are. That's been a problem for us, because we're trying to re-create a kind of rhythmic feel that predates the drum machine era, where it's really a feel generated by the *players*, something that has a swing and a lope to it and still has hypnotically steady time.

With Keith, everything he tried to play worked in that way. He also began with a good idea of where a tune was supposed to go, and he got better as we played it. He actually made this whole thing possible. There have been points in sessions we've done previously where we had to switch drummers or we couldn't get the track or something like that. But Keith is a quick study, and his groove is just as good at the end of the day as it is at the beginning.

DONALD FAGEN (Steely Dan)

Keith's attitude, his enthusiasm, and *everything* is just great. When you're cutting tracks like we do, the band will get to a certain point when things are working and everything coalesces, and everybody realizes they are now going to play a take. To get there you need not just the drummer, but everybody to have refined their parts. We had that with this band, thanks in large part to Keith. We would get to that point and converge on something, and he would give us a take we could really work with.

WAYNE KRANTZ (guitar great)

Keith has the basic thing I need, which is the ability to keep track of the 1 in very challenging rhythmic circumstances. And it's not just the 1, but the eight-bar forms that keep us together improvisationally. Plus, Keith grooves. It's one thing to find someone who is rhythmically intelligent, but to find someone who can do that *and* groove is a necessity.

I feel the future of groove music is more intelligent, more sophisticated rhythmically, but even more grooving than ever. And Keith does that in a very natural way. Plus he has a very distinctive sound. He has a clear idea of how he wants his kit to sound. How he tunes the bass drum is unique.

When Keith plays he's not mathematical. He's very spiritual. He's as advanced technically as anyone I've ever played with, but his technique always serves the music. He is organic. To me, Keith sounds like a swamp—a really sophisticated, colorful, energetic swamp. •

Keith: I definitely checked out those CDs with Zach. And Wayne brought in charts so I would have something to look at. The way he writes is all counterpoint, and rhythmically it's about how the bass fills in around the guitar. Wayne would let me do what comes to mind, and then let me know where he heard it opening up.

MD: When it came time for those long suspensions where he is soloing, were you prepared technically?

Keith: I felt like I was struggling for a while. He was patient; we used to rehearse a lot. But mainly it's just from doing it over and over and working on it. That's been my practice. I've put a lot of energy into this band. I would always record the gigs and listen back to see what was and wasn't working.

MD: What wasn't working?

Keith: Sometimes it sounded like I was trying too hard to come up with something. And some of the tempos didn't feel right. Maybe I realized where I was rushing or dragging.

We really take it seriously and want it to be the best it can be. Now it's more of a mental thing, being prepared. Somehow we always reach something in a night. We don't talk about what we do, we just start playing and hope for the best.

MD: How does your relationship with bass player Tim Lefebvre differ from those in other bands?

Keith: It's not about playing with the bass player like you would in a rock band, where it all lines up. It's more like we all have a solo approach as we play together. We try to create something as one sound. Tim and I weave in and out of each other rhythmically. If he's playing a pattern, I will find the spaces in between it where I can play something interesting. The other gigs I do don't have this kind of freedom and aren't as creative.

MD: The interaction between your kick and snare is very intense with Wayne. Is that interplay a direct response to whatever he is playing?

Keith: I try to respond to it. I'll also think of melodies between the left hand and right foot, like [sings an intricate bass drum-snare drum phrase]. I might play it again with a little different nuance, and then it will turn into something else as I listen to what the guys are doing. I guess that's why it seems like I'm not repeating, because I'm always pushing forward.

MD: You also play a lot more ride cymbal than most guys in a fusion vein.

Keith: I love having that cushion and that sound for this music. Having something sustain all the time…it's like jazz. And you wouldn't want to play a chorus on just the hi-hat anyway. It's more of that feeling of improvisation. That cushion also seems to work sonically with the band.

MD: When you're playing those long, rolling fills between bass drum, snare, and toms, is it always a linear phrase?

Keith: Often it is, but I don't think of it like that. I try to think of it as a *sound* I'm trying to create, this collage of noise going on as an effect.

MD: Did your responses to those long phrases begin with something as simple as the classic Steve Gadd ratamacue?

Keith: I think so. You have to have the basis from where this stuff has come from and the drummers who play that way. Of course, I've heard all those guys. But I don't think about it like that anymore.

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CARLOCK On Record

Recordings

Artist	Album
Steely Dan	Everything Must Go
Steely Dan	Two Against Nature
Wayne Krantz	Your Basic Live
Wayne Krantz	Greenwich Mean
Leni Stern	Finally The Rain Has Come
David Johansen & The Harry Smiths	Shaker
Wolf	Shallow Breath
Rhett Tyler And Early Warning	Live At Manny's Car Wash
Jane Getter	See Jane Run

Favorites

Artist	Album	Drummer
The Beatles	all	Ringo Starr
Led Zeppelin	all	John Bonham
The Meters	all	Joseph "Zigaboo" Modeliste
Miles Davis	Nefertiti	Tony Williams
Doyle Bramhall	2	Abe Laboriel Jr.
Stevie Wonder	all	various
John Scofield	Meant To Be	Bill Stewart
Harry Connick Jr.	She	Russell Batiste Jr., Raymond Weber, Zigaboo Modeliste
The Police	all	Stewart Copeland
Critters Buggin	Guest	Matt Chamberlain
Tower Of Power	Tower Of Power	David Garibaldi
Tower Of Power	In The Slot	David Garibaldi
Sly & The Family Stone	Fresh	Andy Newmark
Wayne Krantz Trio	Long To Be Loose	Zach Danziger

Also, anything with **Tony Williams, Steve Jordan, Charley Drayton, Elvin Jones, Al Jackson Jr., Jack DeJohnette, Brian Blade, Ari Hoenig, Kenny Wolleson,** and **Shawn Pelton**.

MD: What was the breakthrough point where the technique didn't matter?

Keith: I was always so into the rudimental style of playing, and having the drum corps background, I worked a lot on hand-to-hand exercises, mostly doubles and singles. In drum corps we would do exercises all day. We would play double strokes for fifteen minutes to warm up. That was more wrist-oriented technique. We even did all the "cheeses," the inverted flams with diddles. But in college I loosened up and that changed everything. I used a lot more fingers.

A lot of what I do now is all finger technique. So I had to work on playing those rolls and rudiments with that looser technique. It changed my playing. I began pulling the sound out of the drums instead of bashing them. The rebound is happening naturally.

Out of college, I would practice for three hours a day if I could, which was tough because I was gigging as well. I got a lot out of North Texas, but I didn't want to sound like I'd been to school. "Here I am, I can play all styles." I really wanted to find my own thing. I'm still trying to find it. I let all those rules go, and I realized that everything is okay as long as it feels good. As soon as I moved to New York I was lucky enough to hook up with Wayne, so I began trying to find new things to play with different ways to play them.

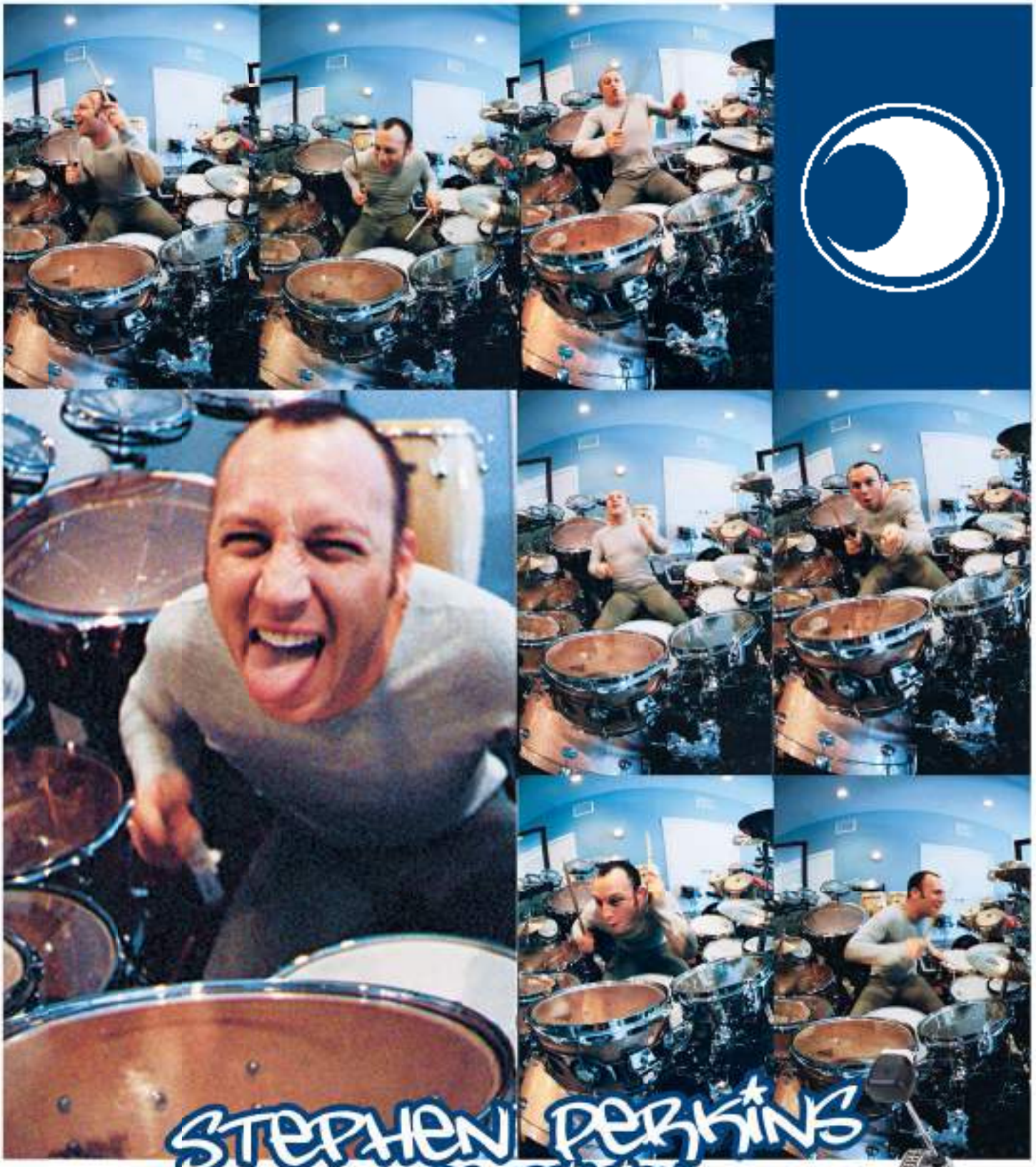
MD: Weckl has said that when trying to find his own style, he would literally delete derivative licks from his playing.

Keith: I stopped listening to all the stuff I liked, such as fusion music. I love Dennis, Vinnie, and Weckl, but so many people sound like them. I could never play that as well as they can, so I had to find something different. That's when I started tuning differently, messing with the open kick drum sound, and going back to more of the old-school sound. I was thinking of more of an Elvin Jones open tone.

MD: Your bass drum is tuned so wide open, it must affect how you play everything else.

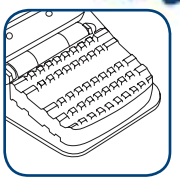
Keith: The bass drum being open really fills out the room. In a room that isn't miked, a dead bass drum sounds horrible. That was the concept, to get the bass drum to ring out in a non-miked environment with a loud band. It's not just a thud, and you get a lot more dynamics out of it. It's bouncier, and I have to come right off of the head.

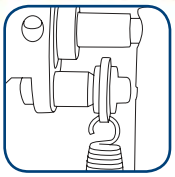
I can get different sounds out of an open bass drum by striking it in different ways. I can hit it, let it ring, then muffle it. Or I can dig right in for a different sound. I play heel up most of the time. It feels good to have that bouncy thing; I don't get tight. The foot doesn't have to work so hard. It's like that John Bonham thing on the grooves. You're really laying into a simple groove. Hearing the bass drum ring out



STEPHEN PERKINS

JANE'S ADDICTION





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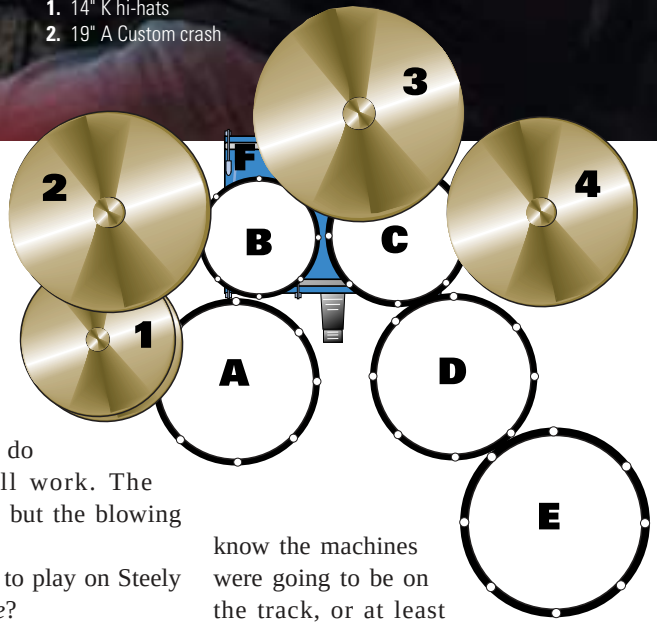
B. 7½x10 tom
C. 8x12 tom
D. 14x14 floor tom
E. 16x16 floor tom
F. 14x20 bass drum

Cymbals: Zildjian
1. 14" K hi-hats
2. 19" A Custom crash
3. 20" K Constantinople medium ride
4. 18" A Custom crash

Heads: Remo coated Ambassadors on all drums
Hardware: Yamaha, including their DFP-9310 double pedal and HS-740 hi-hat stand
Sticks: Regal Tip 8A model, wire brushes, and Blastix



gives it that extra space.

When I'm playing a really tight kit that doesn't have any sustain, I can't be as greasy. You have to be more strict with the time. With this other tuning, I'm able to be more open, just letting things happen and not trying to be so perfect.

MD: Going back to Wayne Krantz, was he your first New York gig?

Keith: Shortly after I came here, my roommate took some lessons with Wayne. I really wanted to play with him, so I just called him up. I took a lesson with Zach at Drummer's Collective before I moved up here in '97. So Wayne knew about me, and I think Zach put a word in for me. Wayne was looking for someone because Zach was moving on.

Wayne and I got together and improvised for an hour. It took me a while to get used to the way he plays rhythm; it's very unclichéd. The way he'll place the notes, you might think you know where 1 is, but you don't. He seems to have a way of hearing things backwards. It took a while to hear that, and it used to lose me.

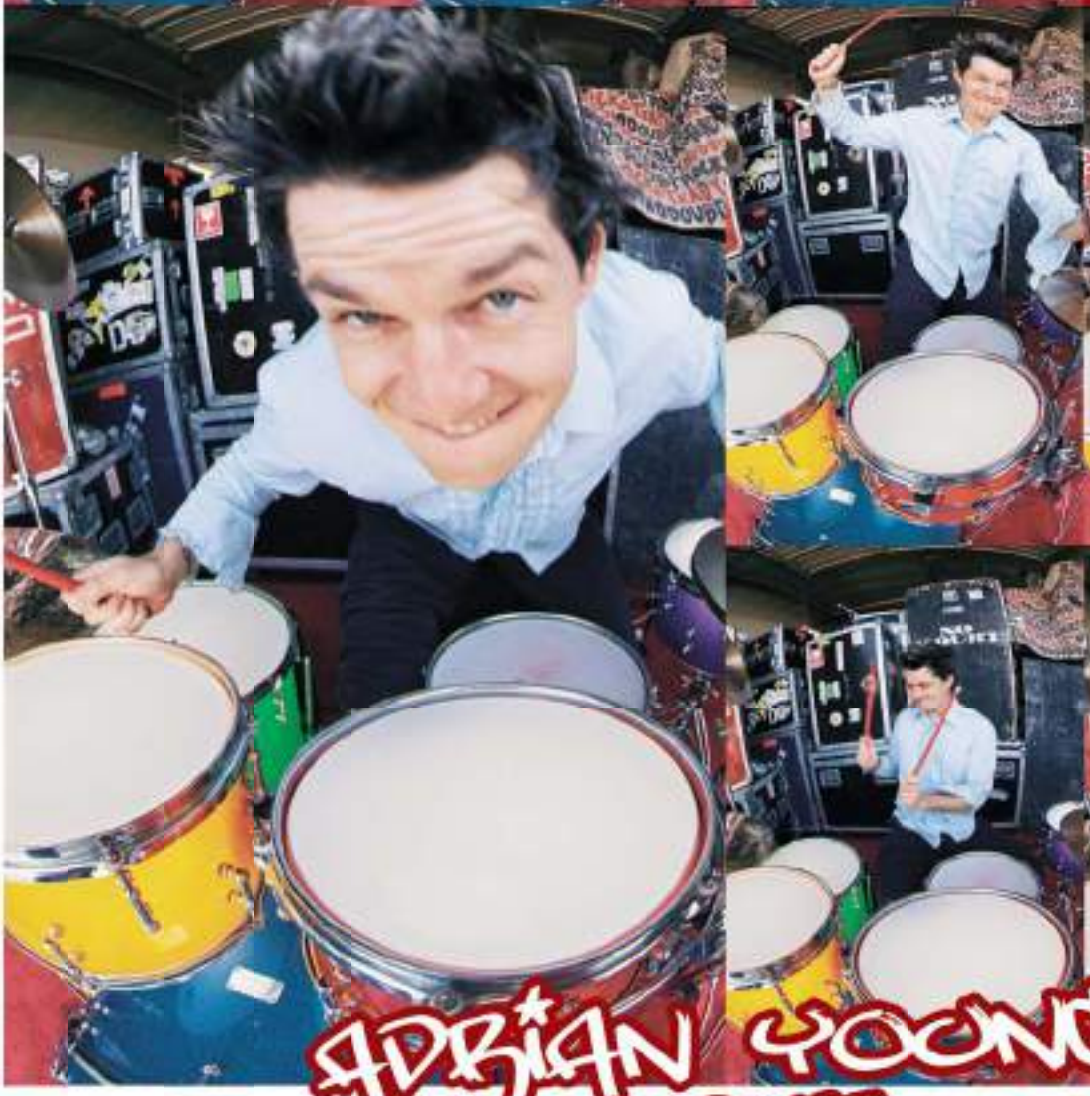
We did a 55 Bar gig, then he called me back, we began learning tunes, and we kept playing. He eventually got every Thursday night at 55 Bar. Now I feel like I can take chances, but I wasn't always as comfortable, and I didn't want to blow the gig. It's like we can do anything we think will work. The melodies stay the same, but the blowing changes every time.

MD: How did you come to play on Steely Dan's *Two Against Nature*?

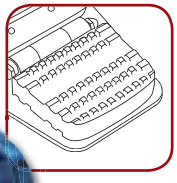
Keith: Through Wayne, who played their tour in 1996. Donald [Fagen] and Walter [Becker] came to the 55 Bar to see us play a few times. They even sat in, and that was amazing. So they gave me a shot at "Two Against Nature." I also played on "West Of Hollywood" and "Negative Girl," but those didn't make the cut. The demo was basically a drum machine, almost like a Casio, and a bass line. It was pretty bare-bones. I played along with the drum machines on "Two Against Nature" by myself. I didn't know the machines were going to be on the track, or at least not that loud.

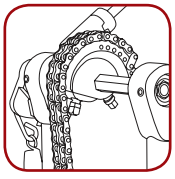
MD: When did you get the call to work on *Everything Must Go*?

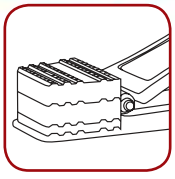
Keith: Getting the call after *Two Against Nature*, well, I was surprised. I figured I'd blown it. Since they didn't use much else of what I played, I didn't feel I had done my best. But in 2001 they called me to do a track for a Joni Mitchell tribute record that never came out. It was all the same guys on the album. We got the whole thing down in one day. Then they called me for more ses-



ADRIAN YOUNG
NO DOUBT







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sions. I was surprised every time they called; I figured I would only be on one or two tunes. But they kept calling me back.

MD: How did they track "Green Book"?

Keith: I got a demo and a chart for that, so I had a good outline for the tune. But we did "Green Book" a lot slower than the demo. I got the form in my head; I didn't know the vocal or the horns. I went from that and we ran it a few times. They didn't tell us too much. It was with Donald on piano and Walter on bass. We only rehearsed a couple of tunes. Sometimes I would just show up at the studio and play it for the first time. It was so challenging. They just go for it.

MD: Becker and Fagen are infamous for criticizing drummers.

Keith: They would tell me groove ideas, maybe sing a groove they had in mind. I remember on "The Last Mall," it was a shuffle. Walter really liked the four-on-the-floor for the whole tune, with broken triplets with both hands on the hi-hat, alternating the 2 and 4 with both hands. They would tell me where they wanted fills, or where to open it up and go to the ride cymbal. Sometimes they didn't want it to open up, so I would play hi-hat for the entire tune and then overdub ride cymbal later.

MD: Any nightmares?

Keith: There were two tunes that we never really got. It was a nightmare for me, because I was determined to get them. One was really fast. And another one felt horrible. As a drummer, you always feel that it's your fault even if it isn't.

"The Last Mall" was a hard groove to get. All of the tunes were with a click. For that one, Donald had this idea that everyone except me would take a pass at the track with the click. Then I did my part on top of that afterwards. That's how we did it, and they dug it. I had never done that before, but it worked.

MD: Rick Marotta said that Becker or Fagen could pick out every part of the beat where he had sped up or slowed down, bar by bar.

Keith: I didn't experience any of that. We would do ten or fifteen takes of a song before they decided which one they liked. They know what they want to hear. And they don't listen all the way through the playback. If it's not happening from the first eight bars, they want to move on. I felt like my role was to really have a very consistent groove, outline the tune, and not go crazy with fills.

MD: How about "Godwhacker"?

Keith: That went a little quicker, but I felt uncomfortable with the groove. I stayed close to the demo. The hi-hat on it had this fast, jazz ride pattern on the right hand, and I don't do that much on the hi-hat. It was a little awkward, but I didn't want to do it two-handed.

MD: Then there is that big flourish on the title track where you get to blow for a minute.

Keith: There was an intro for that tune, but Donald wanted to give it that approach on the spur of the moment. He was on my left side on the Rhodes and he was nodding where the chords would change. I was crashing and filling. It wasn't tight, so I suggested that Donald direct. I thought he would do it with his body language, but he got up and started directing with his hands.

MD: Were you a fan of the old Steely Dan records?

Keith: I was really into them in college.

"I certainly felt the pressure. With their history, if you don't cut it, they'll call someone else."

The Royal Scam is one of my favorites, and *Gaucho*, and of course *Aja*. It's unbelievable that I'm working with these guys.

MD: How did these sessions feel different from other artists you've worked with?

Keith: It felt a lot more specific. Their engineer gets great sounds; the headphone mix was impeccable. Everything was so top-notch. I certainly felt the pressure of coming up with something different for each song. With their history, if you don't cut it they'll call someone else. But as we went along, it seemed like they were happy as long as the groove was consistent. Walter and Donald have incredible time.

MD: Are your drums on the record?

Keith: I used my cymbals and Yamaha snare drum. The set was a Gretsch kit. I think it was a round-badge, but I'm not sure. Donald and Walter like the snare drum high-pitched with lots of tape on it. I played mostly rimshots. Sometimes they asked me not to hit too hard on specific tunes. That helped to make the feel more relaxed.

On one tune I went for a fill and didn't stay on the hi-hat for even 8th notes—it might have been a missed note. Immediately they were like, "What happened?" It lost the consistency. I had to be as consistent as I could. On slower tunes I laid behind the click. I felt like I was a layer that they were going to add everything over. I didn't want to overplay.

MD: The Blues Brothers and David Johansen gigs are more alike than not?

Keith: They're from the same rootsy place, but The Blues Brothers are the loudest band I've ever played with. I bash my brains out; I'm sweating in the first tune. The band is incredible, and includes Steve Cropper, Duck Dunn, Matt "Guitar" Murphy, Lou Marini, Alan Rubin, Ned Holder, and Leon Pendarvis. The singers are Eddie Floyd and Tommy McDonell.

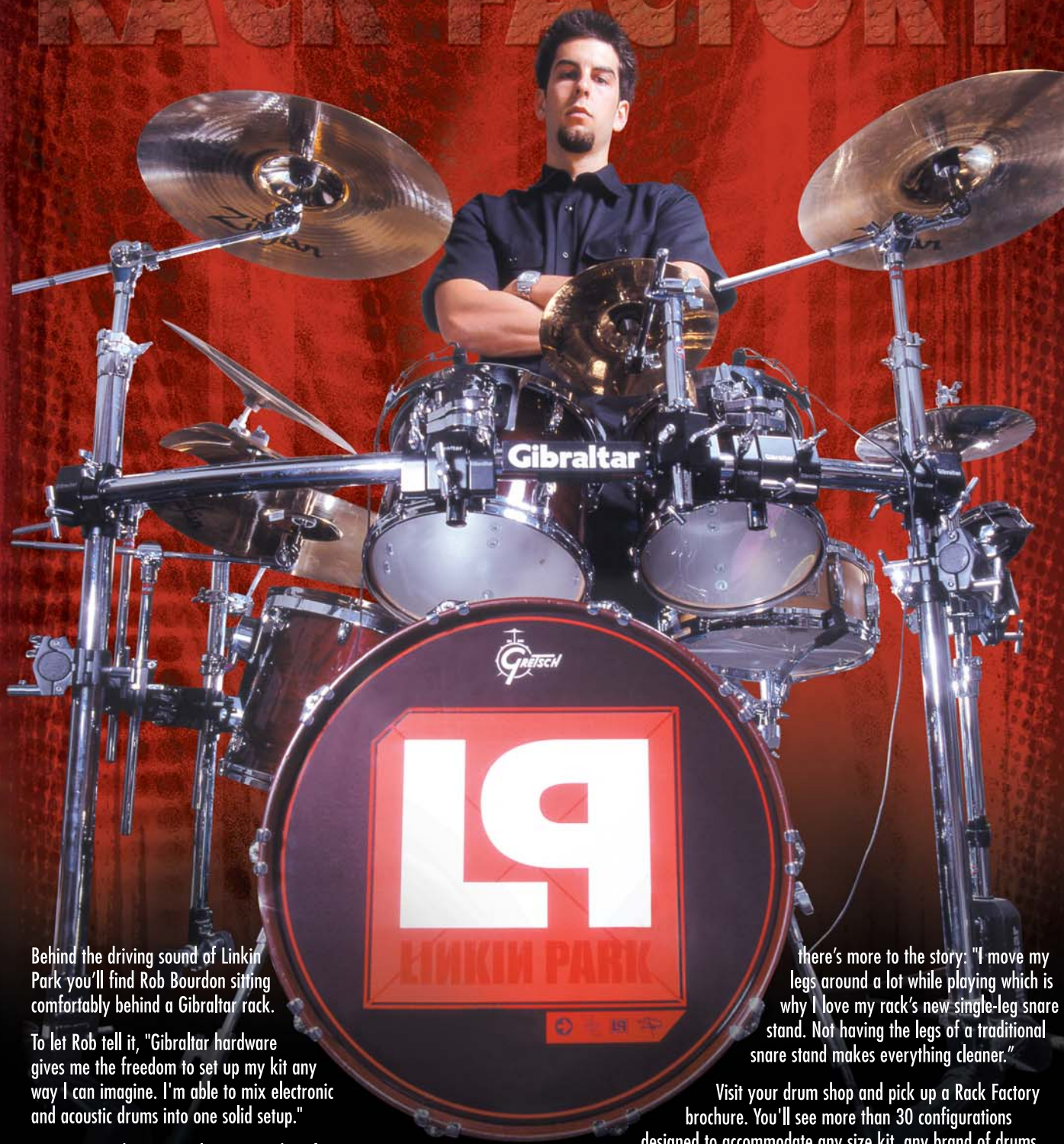
MD: What was your approach for The Blues Brothers?

Keith: I love Steve Jordan on their *Briefcase Full Of Blues* disc. I cop a lot of those ideas. They work so well. But that gig is very demanding physically. I try to play really good groove. I try to lock in with Steve Cropper, and I love setting up the horns.

With David Johansen I'm more like a percussionist. We play old blues, country, and work songs. We play stuff from the Harry Smith archives, old folk music. I use a lot of brushes, Blastix, my fingers.

Rob Bourdon.
The driving force behind Linkin Park.

RACK FACTORY



Behind the driving sound of Linkin Park you'll find Rob Bourdon sitting comfortably behind a Gibraltar rack.

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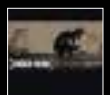

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The gig is very minimal volume, very rootsy, and open.

MD: When did you start playing the drums?

Keith: When I was five. Later, I played drums in the high school jazz band, show choir, and drum corps.

MD: What did you listen to during your formative years?

Keith: I was into a lot of rock, R&B, and soul music, like Stevie Wonder, Earth Wind & Fire, and some of the San Francisco Bay Area bands like Tower Of Power. I played along to records and played in some Top-40 bands. I practiced all the time, so much that my parents built me a soundproof room. Eventually I got into jazz and fusion.

MD: What records did you play along with?

Keith: Michel Camilo, and I was into the Scofield albums with Dennis. But The Meters changed my life too. *That* is funky music, but with the second-line feel. That in-between, groovy, greasy thing really moved me. It's not about perfection; it's about the vibe. I love that and anything that comes out of New Orleans.

MD: So was your emphasis first on groove or on blowing?

Keith: Definitely on the groove. But in college I studied with Ed Soph. He completely changed my approach to the drums, thinking of the drums in a musical way instead of just always being a timekeeper. He's able to find your weaknesses. He teaches you how to play jazz standards on the drums, soloing concepts, and ways to get different sounds out of the drums. My whole technique changed. I came from a drum corps background. I was in a really good high school band, but I wasn't loose. Soph helped me to loosen up. When you're playing other styles, you don't want to always sound as tight.

MD: So you went into college with good chops from drum corps.

Keith: Yes, rudimental work was something I put a lot of emphasis on. I did the rudimental solos from the Wilcoxin books. But eventually I got away from that. I did some of Ted Reed's *Syncopation* for independence, but it was so boring. I would rather play to records. So I got scholarships to Miami, North Texas, and Berklee, but I chose North Texas because it was closer to home and I wanted to study with Soph.

Ed taught me the Moeller technique, which is about using a whipping motion. Now I hardly even hold on to the stick. Sometimes it's so loose in my hand. With a military style it is so strict and everything has to be uniform and in line. The Moeller technique changed everything—the sound, the way I approached playing. There's a lot more air behind each note.

MD: What else did you learn from Soph?

Keith: He was great at getting me to come up with new ways to play the drums. He got me to think more musically in drum solos, because before that I had no idea what I was doing. Ed got me more ride-cymbal oriented, more independence oriented. He also got me into learning the touch of jazz, tunes and form, reading big band charts, setting up figures, drawing sound out of the drums—all of that.

MD: How did Soph work on your touch?

Keith: He suggested I be more expressive and not so tense. Let the stick do the work instead of digging in. Now I don't work hard unless it's a fast tempo. I stay relaxed at all times.

MD: How did you rate at North Texas?

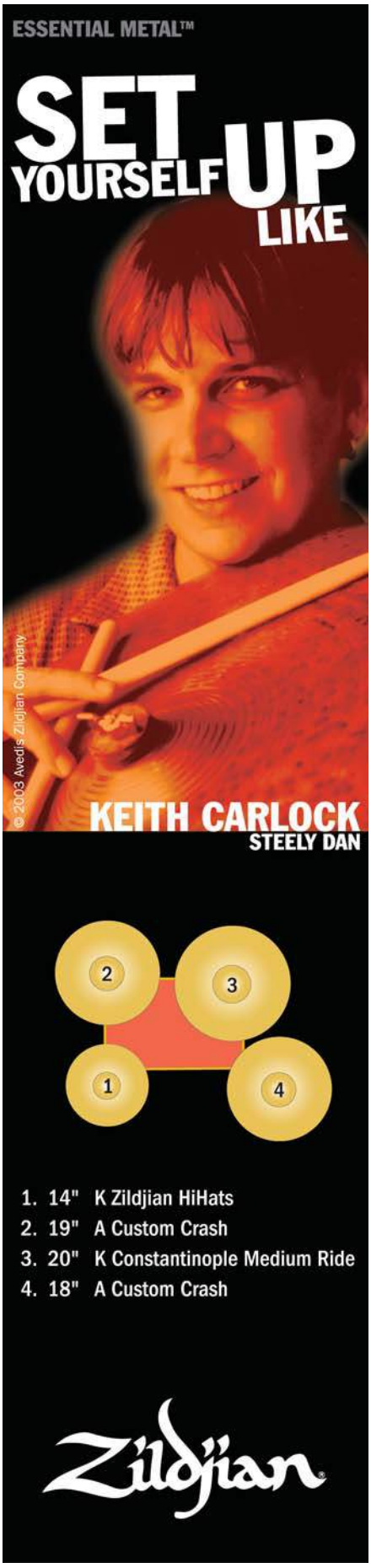
Keith: I didn't have much jazz experience at the time, so I felt lost at that. But I had my strong points with funk and rock. Then I got into Jack DeJohnette, Tony Williams, and Elvin Jones. They blew my mind. I had no concept of what they were doing. I like guys who play with that kind of passion and heart, really meaning every note and putting their whole self into it. They're not thinking, they're just letting things happen.

MD: Steely Dan for groove, Wayne Krantz for improvisation—where will you go next?

Keith: Well, I just hope it never goes away. I'm happy with continuing and seeing where this goes. I don't know…hopefully it will be good, whatever it is. I just want to play good music. Whatever is supposed to happen will happen.

MD: What advice can you give to the drummers who would like to steal all your gigs?

Keith: Be open to different styles of music. And don't just listen to your favorite drummer; listen to the other musicians. Also, just believe that anything is possible. I'm a kid from Mississippi who basically knew nothing, yet here I am. Things can happen if you want them to. Just believe and go for it.



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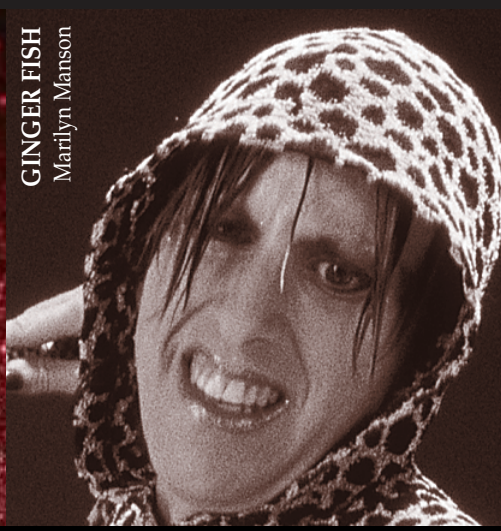

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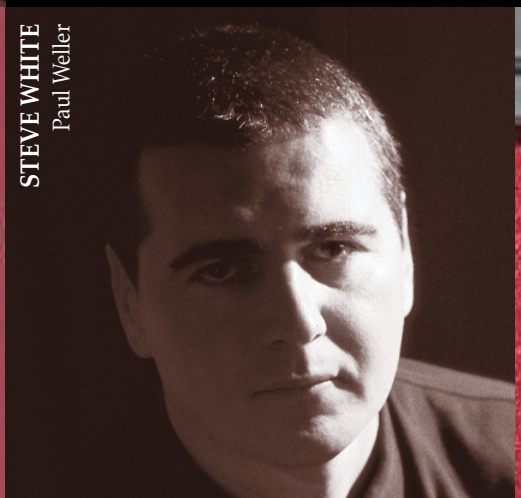


STEVE WHITE
Paul Weller

UK Great STEVE WHITE

Stylish Drummer, Now Stylish Drum

"Young British drummers want to grow up and be like Steve White."

I can't quite remember who uttered those words, but they've stuck with me nonetheless, hovering like a halo over the conversation each time I've spoken to the drumming giant.

It seems *everybody* has heaped praise on the thirty-seven-year-old drummer from London, England. In the middle of a conversation with Chris Wright of Drum Wright, a prominent drum shop west of London, I happened to mention White. Chris eagerly registered his approval. "I'm a *huge* fan of Steve White," he exclaimed, "and not just as a drummer but as a human being. He has none of the rock-star pretensions that some players have. When he came to our Louie Bellson clinic, he was like a schoolboy, grinning from ear to ear. It was, 'Mr. Bellson,' not 'Louie.' Steve came with a plastic bag full of vinyl records, and it was, 'Could you please sign this copy of "Skin Deep," Mr. Bellson?' Steve is someone who is not only a great drummer, but a person who preserves the freshness and evangelical enthusiasm for drumming, which he communicates to his audience."

Story by T. Bruce Wittet
Photos by James

Similarly, when I interviewed Oasis's Alan White for *MD*, he showed great respect for his older brother—not that they're cut from *exactly* the same cloth. Alan, according to Steve, "has been to one drum clinic...and he was bored!" Still, the older sibling helped draw the younger into the world of vintage Rogers drums—check out early Oasis videos—and introduced him to the reborn Premier line, about which, as you will see, Steve is proud as punch.

Then there's White's running buddy, Chili Pepper Chad Smith. Together they've done a British drum clinic tour, and Chad appears on Steve's recent album project. "Steve is one of those guys you hit it off with immediately," Chad says. "He's not only smart, handsome, and talented, but a fine drummer as well. He can play anything. He's a student of the instrument and of the integrity of drumming, and his profile in the UK is high. He's voted the number-1 drummer all the time. He's really revered, and it's too bad more people in the States don't know about him. He's all about drums, man, and those are the people I seem to gravitate to."

White has established himself as a man of conscience, a man of his word, and a man who follows his convictions to their logical conclusion. He did this when he joined Paul Weller's popular British band Style Council back in the '80s, and when he appeared at Live Aid while still in his teens, a performance that made White instantly recognizable world-wide. He did this again when he pledged allegiance to the solo career of Weller, ex-leader of the beloved Jam, and a British rock god with precious few peers. Both Weller and White evince a no-bull approach to music, to their careers, and to self-betterment. Along the way, Steve has done hundreds of recording sessions with the kingpins of the British scene.

MD interviewed Steve by phone from his residence in South London. At one point, Steve asked if I could hear the screeching of wild parakeets in the background. The exotic birds often visit his garden and the adjacent grounds of a palace, the birthplace of Henry VIII. A history buff, Steve will talk at length about the substantial heritage of his neighborhood. It seemed natural, then, that our talk turned to his home ground.

Steve: I've got a home studio that is away from the family area, where I've got my double-bass kit and a kit for students. I enjoy teaching, but to do it properly in London you have to have some place reasonable to do it; it's expensive to hire a place, making it not financially worthwhile to do. When this place came up, with this annex at the side, I realized it would be perfect for a studio. When you first called, that's where I was, changing the heads on my little 1958 Gretsch round-badge kit and having a practice.

MD: When did you become interested in vintage gear?

Steve: A friend interested me in Radio Kings in the mid-'80s, when the trend was to have bigger and louder drums and forty-pound cymbal stands. We had a line to reputable people in the States who steered us to good vintage purchases. Between us, we brought one hundred fifty drums to the UK, some of which we sold. We never got stiffed: Everything was bright and shiny. Beautiful old Rogers and Slingerlands were going for next to nothing.

My drums are all working; they all get to see the light of day. I don't put them in glass cases. A

Whitey's Gear

Drums: Premier (birch shells)
- **A.** 6½x14 Modern Classic snare
- **B.** 9x13 tom
- **C.** 16x16 floor tom
- **D.** 16x18 floor tom
- **E.** 20x24 kick

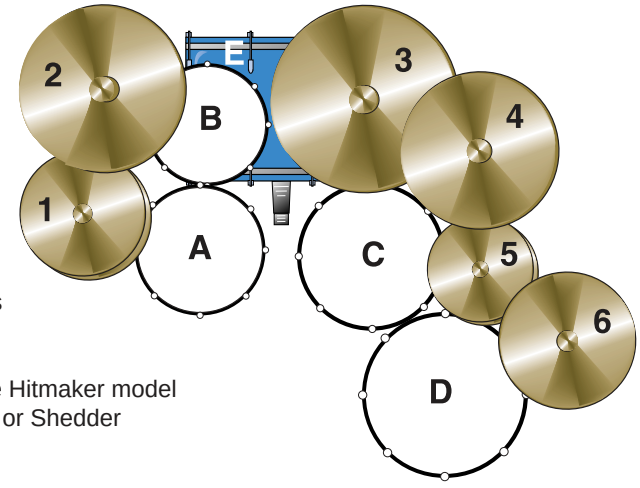
Cymbals: Zildjian
1. 15" A New Beat hi-hats
2. 20" A medium crash-ride
3. 22" K ride (first-wave American K reissue)
4. 19" A Custom crash
5. 13" K/Z hi-hat (mounted X-hat style)
6. 16" A Custom crash

Hardware: Premier stands and mounts, DW pedals

Heads: Remo coated Ambassador on snare batter, clear Ambassadors on toms and kick

Sticks: Vater Steve White Hitmaker model (occasionally Funkblaster or Shedder models as well), brushes

For more on Steve and his setup, check out his Web site at www.whiteydrums.com.



"I think people have 'gotten' what I'm about: They can hear I work hard and have no ego

good vintage drum is a lot hardier than people would imagine. After The Style Council, when I went freelance, for a year I couldn't get any work with these old kits because everybody wanted the big drum racks and scaffolds. But all of a sudden, when people began checking out break beats, I started getting called. I did an album for the late, lamented Ian Dury, and from then on I would get called: "Would you bring that old kit?"

Now I've gotten out of that vintage thing because everybody's an expert and the good stuff's been bought, at least over here. I'm happy, though, because now I'm having a chance to design and build drums with Premier.

MD: I notice that in this age of "studio" sizes—small drums—you favor more "classic" sizes.

Steve: I think that the combination of 22"/13"/16" has a good sonic spectrum and is an easy range to tune. A 13" and a 16" have an interval that is compatible for fills and moving around the kit, and they complement each other both sonically and in the studio mix. Since '88 I don't think I've played a tom smaller than a 13". I like the resonance of a slightly tighter 13", rather than trying to get a 12" to go lower. With the bigger drums there's an option to get more flexibility in tuning, whereas it's harder to get depth and warmth from a smaller drum.

I've been lucky enough to have really good people to watch and listen to. For example, Pat Picton looked after a lot of my vintage drums. He was an authority on Philly Joe Jones, and he'd suggest that if those sizes were good enough for Philly Joe, then they were good enough for me.

It's very rare for me to use more than four drums in the studio. The

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kind of work I'm in—with the clock ticking—I'm not trying to get some musical harmonic that's not necessary for the track anyway. My approach is to make this as simple as possible.

MD: You seem to have two sides. First, there is this double bass Neil Peart thing, and then there is the minimalist. Tell us about your larger kit.

Steve: It's got one rack tom, two floor toms, and a remote double kick with the extra kick on the right. But everything is an extension of a basic setup—22", 13", 16". When I play a session and chops are *musically* required, I can bring them up on the basic setup, maybe augmented with a few extra toys.

MD: I find it refreshing to hear you talk about using larger toms in an era in which everybody starts with a 10" or smaller diameter.

Steve: There's a reason why there's a price put on vintage kits in the sizes I like. These geniuses like Philly Joe and Charlie Persip, they *knew*. The last thing they would get wrong is the way they set up and the intervals they were going for. It's the same with snare drums: I have some wonderful snare drums, but I have never found a snare drum smaller than 5" that truly blends with my kit, although I've used them on tracks when required. My Slingerland 1938 Radio King is a workhorse, as is a '60s chrome-over-brass Ludwig, and my Premier Modern Classic…

MD: …the drum you had a hand in designing. Perhaps this is a good time to get into your involvement with the company.

Steve: I was asked to join the Premier team as a consultant/ designer when the company was taken over two years ago. They've undergone big changes in the Leicester factory. Premier is looking forward and producing high-quality pro drums—and getting back up there where they used to be in the '60s.

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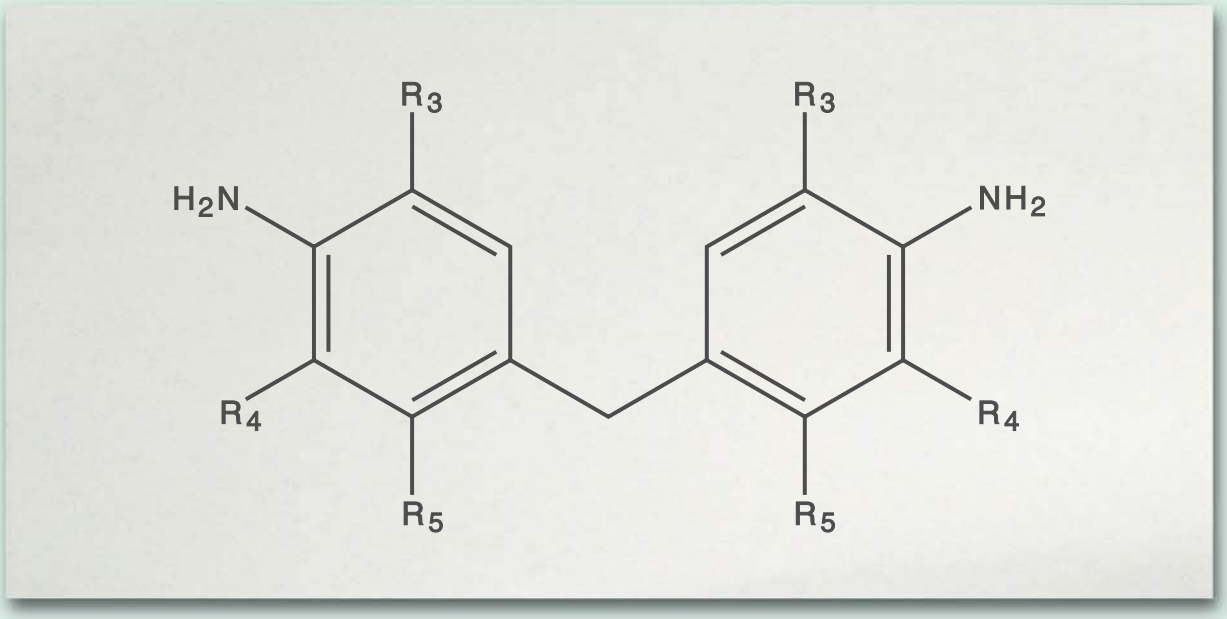

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Steve White

I have a fairly free hand, along with their senior drum designer, Nick Hudson, to design from the ground up. I have a lot of leeway to experiment and prove my points, based on my twenty some years in the studio. Premier has been kind enough to allow me to learn a completely new aspect of the music industry. This is not some kind of "endorser thing." This is being involved right from the wood shop and being part of the strategy of putting Premier back on top. I love it. Twenty years down the line I want to be a player, but I relish being part of the nuts and bolts of the industry.

At the moment we've got a simple system—a birch series and a maple series. They're high-quality instruments at a price musicians will relate to. I've always felt there was a vast chasm between players at the top and guys out there gigging. There's a lot of pride in these new drums.

We did some tweaking with the cut, resulting in a new bearing edge that I believe adds to the tuning range and produces a round sound. It's the best bearing edge we've ever had. We've also retained the Gen-X range hybrid of birch and maple.

In essence, it's going back and taking a good look at what we could do at the factory. For example, we couldn't really compete with the vast array of finishes coming out of the Far East, simply because of British environmental regulations. But I think what we've done is something to be proud of: We do really nice finishes with respect to the environment.

MD: I was really smitten with your new lug design.

Steve: It may not be for everybody, but it's not like anybody else's. It's designed in England and not meant to be faceless. It's very art deco in vibe, with no straight lines—that was Nick Hudson's concept. My concept was that it should be very visual and individual, something that would stand out from the crowd. It looks large, but it's low-profile, adds no extra weight, and doesn't inhibit the wood's resonance. It's important that when people stand thirty feet away and look at the drums, and can't even see the logo on the bass drum, they know that they're Premier drums. I don't want bland drums. That's an element of my personality, having survived as a professional musician for twenty-odd years. It's the opinionated side of what I do.

I approach my contribution to the drum range the same way. I tried to do what I felt was best from the *drummer's* point of view, and a lot of that is simplicity. For example, why have birch and maple shells of different thicknesses? That means you can't have a drum-to-drum comparison. We offer supported shells at 4 mil with a 4-mil support hoop and unsupported shells at 6 mil. It's as simple as that.

MD: One of the things many people appreciated about the old Premier Genista kits was the undersized shell. I hope you haven't tinkered with that.

Steve: Premier's Joe Hibbs suggested that we really had something with the undersized shells that added something to the punch and sustain of the drums. It's an answer to the various head profiles we have out there. But we found

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Style & Substance

Recordings

Artist	Album
The Players	Clear The Decks
Style Council	Singular Adventures Of The Style Council
Paul Weller	Modern Classics
Paul Weller	Wildwood
Talbot & White	Off The Beaten Track

Favorites

Instead of citing particular tracks or albums, Steve directs us to *any* tracks featuring the following drummers: **Buddy Rich**, **Al Jackson Jr.**, **Billy Cobham**, **Zigaboo Modeliste**, and **Ringo Starr**.

that the older 6-mil undersized shells were flapping out a little too soon when you really tuned them down. Our current 3-mil undersized shells have restored the resonance and offer a nice combination of roundness of sound and directness. All these things were carefully considered and we did a lot of pound-for-pound comparisons. Put it this way: I wanted to make a brand of drums that wouldn't gather dust when the band goes in to make a record.

It's now my job to handle the creative side with Nick Hudson. There's a great feel and a lot of energy. A couple of big endorsers have come over. Alan, my brother from Oasis, has come over, purely of his own volition. I wouldn't be so crass as to be involved with sibling pressure. Chris Sharrock from Robbie Williams' band is another.

MD: You've got some pretty definite ideas, again influenced by vintage drums, about what makes a good snare drum.

Steve: For the Modern Classic, I wanted a deep snare bed and a round bearing edge. I wanted the snare wires to be well seated, as opposed to a drum with a shallow snare bed, which tends to be overly crackly and responsive. With a deep bed you've got something you can pull the snares into. The drums have personality and style, and they sound good.

MD: You really are a drum fanatic.

Steve: You know, I can't walk past a drum shop.

MD: What do you make of the observation, "Young British drummers want to be like Steve White"?

Steve: I guess it's that I'm a hundred-percent committed to each musical situation, particularly Paul Weller, and I appreciate that he allows me to have my opinions and contributions. A long way back I realized I was in a lucky situation. And I think people have "gotten" what I'm about: They can hear I work hard and have no ego about my playing; that I play with a sense of abandonment and musicality that touches people in a positive way; and that I try to conduct myself with openness.

MD: On that count, you must have been pulling your hair out when you filled in for your brother on an Oasis tour, given those guys' reputations.

Steve: No, I found it a breeze. You know, the press is especially nasty in this country, and they bait people. Noel and Liam Gallagher are extremely talented musicians. It was a pleasure to fit in with them. They know that they're dealing with the real deal with me: I'm going to try and play the song the way the person who has written the song hears it. I jokingly told them, "If there's any shit, I'm *off*."

I had a wonderful time touring with them. Every time we see something in the media about Liam, it's Liam the bad boy. All *I* saw was a guy nervous about going on before The Black Crowes. I'm proud to see the way they've dug in and gotten back to their roots. A lot of bands would do well to take a leaf out of their book to see how they've brought human

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chemistry into play to bring them back to the top.

MD: I just had this thought about the way Oasis mix drums. Often the drums are not loud in the mix. I notice the same thing on much of your work with Paul Weller.

Steve: Paul is very specific about the reference points for his music—black music and soul. It's the strength of the song that matters. If you can get inside what the songwriter wants, you're going to make money and have a career. Otherwise, you're going to be the most famous drummer inside your bedroom.

We go into the studio with Paul and record live. There's a sort of depth, but you're not catching every little beat of the bass drum or Pro Tooled nuance of the snare drum. I was sensible enough to play to my strengths and put my ego aside, and that extends to how loud the drums are mixed.

MD: Meaning you don't really have a "drumming agenda."

Steve: No. I've wanted to be chameleon enough to have the person happy and call me back. No one *ever* bought a record because the bass drum sounds good, which is not to say that we don't spend lots of time on the bass drum and put it way up in the mix if it's musically appropriate. When you're dealing with that kind of production, though, and you're dealing with leakage, you have to find your place in the overall picture. I love Stax, Motown, and Chess, and the funkier end of fusion, including Billy Cobham's solo albums. All the music I love was made the same way: Let's set up, get a good sound, and get a vibe.

MD: You mention Stax and Al Jackson, who was the king of the rimshot backbeat. I don't hear you playing a lot of rimshots.

Steve: Because my left hand is always fiddling with grace notes, I tend to go for the full-on, center of the drum backbeat—no rimshot. But I am a real fan of Al Jackson, with Booker T, Al Green, or Anne Peebles. That's as good as it gets.

I'm not known for playing technical music, and I haven't been in that environment for the last few years. I'd love to get involved in different musical environments, but I'm so involved in my career that it's difficult.

One of the things that knocked me out a few years back was seeing Clayton Cameron play brushes. In the '80s, a time when ego took the place of musicality, I would be listening to Miles's *Milestones* or Philly Joe's *Blues For Dracula*. Brushes are a greatly underused tool for expressing yourself in drumming.

My dad and I used to make our pilgrimage to Ronnie Scott's [London jazz club] and see Buddy Rich. Listening to him, for example on the *Charlie Parker With Strings* album—it's the most musical combination. Louie Bellson: I love his musicality and dedication. Sneaking into the Fairfield Halls, Croydon when Louie was setting up the bandstands, I could see he wasn't just a drummer: His *humanity* came through.

MD: Do you have a perception that the London club scene is deteriorating?

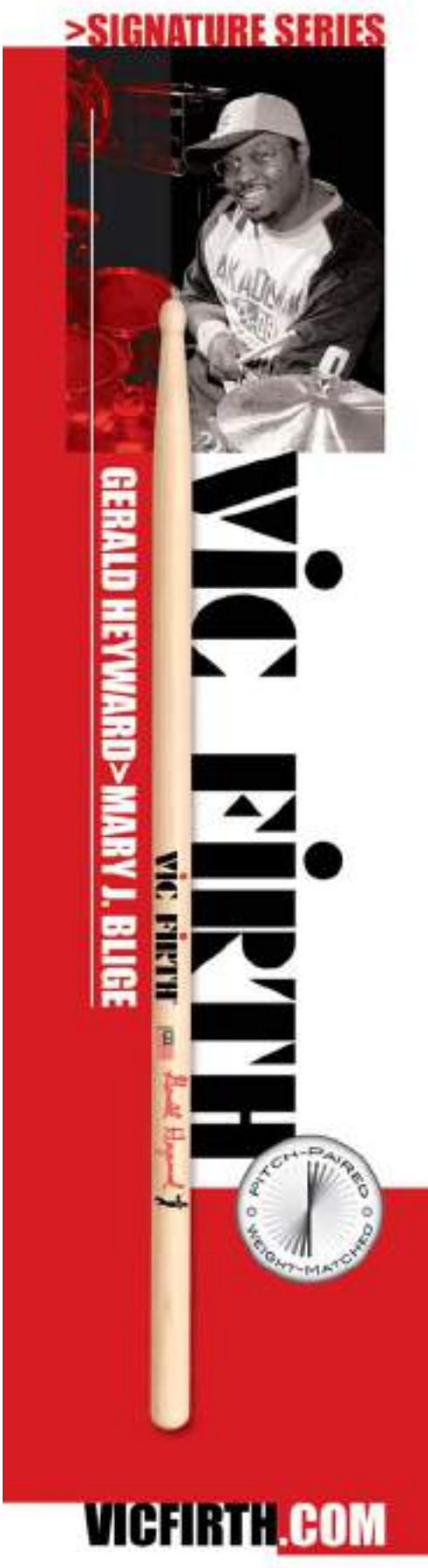
Steve: I don't think it was *ever* great, although we look back romantically. There's still live music going on, but it's up to the young players to find those forums. It might not be two sets a night for a hundred bucks. You might have to take your drums into schools or hospitals.

Just before Oasis broke, the press was saying guitar music was dead. Things go in cycles. I would be worried, on a broader level, if people lost the desire to get together in a room and smile where music is being made.

Young musicians are not hungry enough to go and do the music we did; they want to be on *Top Of The Pops* right away. The guys who do have that dedication, to music and careers, are the ones who succeed. The ones at the side are the carpers and complainers.

I talked to my old teacher Bob Armstrong about this, and he told me that he knew things were changing when kids wanted him to tell them about Baby Dodds! I put much of my success to my family and much to Bob Armstrong. He was the guy who turned it around for me.

MD: As a drum teacher, what ideas of his do you incorporate?



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"The first time I put the D6 in our drummer's (Rickie Fataar) kick drum was in sound check at one of our gigs. We didn't even get through the first 8 bars when he asked what I did to the kick drum sound. He said it was shaking the whole stage and that he could really feel the improved low end. The D6 is now part of our sound."
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Front of House, Bonnie Raitt

"Love the D6-sounds so natural and does not color the sound at all. It literally took me 2 minutes on the first day of tour to get Matt Cameron's kick drum sound and I have not messed with it since.
Karrie Keyes, Monitor Engineer
Pearl Jam

"In my 18 years of doing this, I have never received more compliments on my kick drum sound than I do now. I only travel with three things; two pieces of fussy English outboard gear and an Audix D6!"
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Steve White

Steve: Bob was always well-versed in traditional drum education and the correct use of books like *Stick Control*, Jim Chapin's books, and Jim Blackley's books. He turned those right/left exercises into phrases that could help you develop as a drummer in terms of stamina. A lot of youngsters who come to me don't know how to use these books; they see literally what's on the page and not how to take those exercises and work the "grey matter."

For now, I tend to do lessons that open students' eyes to their potential. I'll have one-on-one sessions that last two or three hours, and we'll work on stamina, posture, technique…. I give them stuff they can use for the next six months.

In this society, it's easy to forget how great the people were who came before us. I'll never forget going to Bill Bruford for a lesson when I was sixteen. He put on Sly & The Family Stone and told me, "That's the lesson for today!" At the time I didn't get it, but now I can see what Bill was doing. He was showing me the role of the drummer. And so I enjoy opening up doors for students.

MD: Speaking of "opening doors," what was your first gateway gig?

Steve: The biggest for me was Live Aid with Style Council. Right after that show, I flew to Japan. I remember a stop off at Anchorage, Alaska and going up to the desk to change some money. The lady said, "You were on Live Aid!" That was, like, *Wow*. Japan was a more alien place than it is now, but kids were coming up, "Live Aid, Live Aid!" That was a pivotal point of exposure for the band and me.

And the Brit Awards: Paul's the only artist to win two Brits and not turn up for them! But he's a wonderful influence in my career, and I admire and love him deeply. He's a man of principles, and he has stuck by them admirably for twenty-five years. With him, it's onwards and upwards and not looking back on past glories, even though we had another number-1 album last year.

Paul and I have unwritten rules that are based on discipline. His position in the UK at the top of the game is unparalleled and deserved. Some artists at this stage look like shadows of their former glory, but Paul keeps working at his craft. That's been a big influence on my life and music.

It's not a matter of dyeing the hair and wearing a ponytail so I can compete with who's coming up. I'm looking to the future to make my music vital and important. I'm blessed, mate: I've got a wonderful wife and two kids, and the family's nearby. I get to do something in life that many people never get the opportunity to do—something they love that brings bread to the table. I don't take B.S. from anybody, and I try to be a good friend and keep things uncomplicated. Modern life has wonderful ups but strange downs. I try not to concern myself with that, with various distractions, and without being a rock 'n' roll casualty. I've stayed in the same area I grew up in. I'm comfortable—and happy.

MD: And to think that things might have changed had you won that Berklee audition! *[Steve submitted a taped audition as a teen.]*

Steve: Things have worked out well. We've just done the paperwork on setting up a record label through the Internet. Our group, The Players [www.theplayerslounge.com], released an album, *Clean The Decks*, in April. Chad Smith is on one track. We play together on a track where it sounds like one big messed up drumset!

Otherwise, Paul's label has just gotten distribution in America. It's not a massive label, but it did more for Paul on our last American tour than the majors did for years. He's one of the undiscovered talents of modern music. Hopefully we'll be back in America soon, and I'd also love to come out with The Players. And hopefully I'll be involved with events such as the Modern Drummer Festival Weekend: I think the clinic-tour experience I had in the UK has proven that people can ask me a question and I'll give them an honest answer.

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Distant Thunder

The Great Drummers Of Woody Herman

by Rick Mattingly

Originally **known as "the band that plays the blues,"** the ensemble led by clarinetist Woody Herman became one of the most progressive musical organizations to come out of the big band era. Not only was Herman's "Thundering Herd" one of the first swing bands to incorporate bebop in the 1950s, it was also one of the first big bands to explore the rhythms of rock and fusion.

Throughout the years, Herman's band included some of the finest drummers in jazz history, including Frank Carlson in the 1930s; Cliff Leeman, Dave Tough, Don Lamond, Shadow Wilson, and Shelly Manne in the '40s; Sonny Igoe, Chuck Flores, and Jimmy Campbell in the '50s; Gus Johnson, Jake Hanna, Ronnie Zito, John Von Ohlen, and Ed Soph in the '60s; and Joe La Barbera, Steve Houghton, Danny D'Imperio, Jeff Hamilton, and John Riley in the '70s.

"The interesting thing about Woody's band was that it was constantly evolving and changing," says Jim Rupp, who played drums with the Herman band during the 1980s. "This evolution was led by, and certainly revolved around, the drum chair. From Davey Tough on, each drummer brought his unique personality and style to the band. Woody was also one to encourage each drummer to play the book as he heard it, and to develop his own style and personality."

The unique personalities of several former Herman drummers were very much in evidence at the Percussive Arts Society International Convention (PASIC) 2002, held this past November in Columbus, Ohio. Jake Hanna, Ed Soph, Joe La Barbera, Steve Houghton, Jeff Hamilton, John Riley, and Jim Rupp participated in a gala concert featuring the current Herman band, led by Frank Tiberi.

Hanna kicked things off with "Good Earth," "Wine And Roses," and "Four Brothers," displaying particularly deft hi-hat work. Soph stoked the blazing bebop tempo of "Giant Steps," followed by "Woody's Whistle." La Barbera brought his light touch to the ballad "Early Autumn" and his unrelenting drive to "Reunion In Newport." Houghton brought a rock influence to the Steely Dan tune "Aja" and "Greasy Sack Blues." Hamilton maintained a particularly swinging groove on "Come Rain" and "Fried Buzzard." Riley was in command of "Epistrophy" and the blazing-fast "Apple Honey." And Rupp took care of business big-time on the encore, "Cousins."

One might assume that a concert featuring drummers—performed at a percussion convention, no less—would be filled with drum solos. But apart from a brief solo by La Barbera, the drummers made their statements in the context of the music itself, and the charts were "open" enough that each drummer had plenty of room for self-expression within the arrangements.

Earlier that morning, all of the drummers participated in a public roundtable discussion. The following is drawn from that session, as well as from additional conversations with the drummers. Jim Rupp began the roundtable discussion by asking the other panel members about their first night with the band.

Hanna: Bill Berry got me on Woody's band, and as I was coming on one side of the bandstand, he was going off the other side, just getting fired. So I never did get to play with him. I got on the band because I worked real cheap, so Woody was tickled to death to have me. Getting off the band was hard; getting on the band was easy because he was always looking for a drummer.

Soph: I went to the Kansas City Jazz Festival with the North Texas State band, and Woody's band was the closing band. To hear that band with Jake, Sal Nistico, Nat Pierce, Chuck Andres, Bill Chase, and all those people made your hair stand up. After the gig, Jake and Phil Wilson invited me and my father back to the hotel to hang. That was, needless to say, an education they weren't giving me at North Texas. [laughs]

A lot of us at school had one objective that kept us in the practice room: to be able to play "Caldonia" for twenty minutes. That's what we worked on, hoping that one day the call would come to try to fill Jake's shoes. He was a great musical inspiration for all of us.

My first night with the band, Woody didn't give me a chance to get one chart up. After I knew I had the gig, I asked him why he had done that. He said, "Well, you were from North Texas so I knew you could read flyshit. I wanted to make sure you could use your ears."

La Barbera: Like Ed, I listened to Jake on record when I was in high school, and that was the band everybody wanted to be on. I was called the first time in '69, but I had just gotten my draft notice. Fortunately, when I got out of the service there was another opening and I went on the band.

The thing I remember about the first night was walking into the dressing room and Woody was getting his clarinet out. I popped over and said, "Hi Woody, I'm your new drummer." Well, at this period he had gone through about four or five people that he didn't like, and he was looking at me with a lot of suspicion. So he just kind of grunted, "We'll see, kid." [laughs]

We went out and played, and I knew most of the dance charts from memory from having played along with the records, so it was sounding pretty good. Then they called "Woodchopper's Ball," which you'd think would be the easiest tune to play. So I'm playing along like Tony Williams or one of those young, hip guys, and Woody turns

around and growls at me, "Backbeats!" So I gave him that, and by the time we got through "Caldonia," he was actually smiling at me.

Hanna: He was happy to see *you*, Joe, I can tell you that.

Houghton: When I was in high school, Woody's band came to our school, and Joe was on the band. A year or so later I saw Ed on the band at the Wichita Jazz Festival. I was there with a trio from North Texas State with [bassist] Marc Johnson and [keyboardist] Lyle Mays. We played, and with Ed's suggestion, Woody hired our whole trio to go on the band. So I went on the band with a rhythm section. Woody featured us almost every night with a trio tune. At first, the band was a little bugged, but then they realized that they could kind of kick back and rest.

My first night on the band, we played "Caldonia," of course. Woody never counted off the tempo at the right speed. [laughs] Woody would just go "One, two, one two three four," and it would take off a lot faster. But our rhythm section took his tempo, and it was a little slower than the band knew it. The trumpets tried to come in at *their* tempo, but the rhythm section wouldn't budge. When we got done with the set, the trumpet section attacked us and said, "You take *our* tempo." And Woody came over and said, "No, pal, you take *my* tempo." He dismissed the trumpeters and we were cool after that.

Hamilton: I saw Steve Houghton on the band when I was in elementary school. [laughs]

La Barbera: Jeff was sixteen at the time. [laughs]

Hamilton: I actually saw Steve with the band in '75. I was really digging the rhythm section he was talking about, and I wanted to get on the band. Of course, I had heard all the great records that the guys who had played before had put out. One of the things

Senior Swinger
Don Lamond

Don Lamond is considered to be one of the finest drummers of the big band era. His work in Woody Herman's first (replacing the legendary Dave Tough) and second "Herds" was characterized by a dynamic swing pulse, a beautiful touch, and a great drum sound.

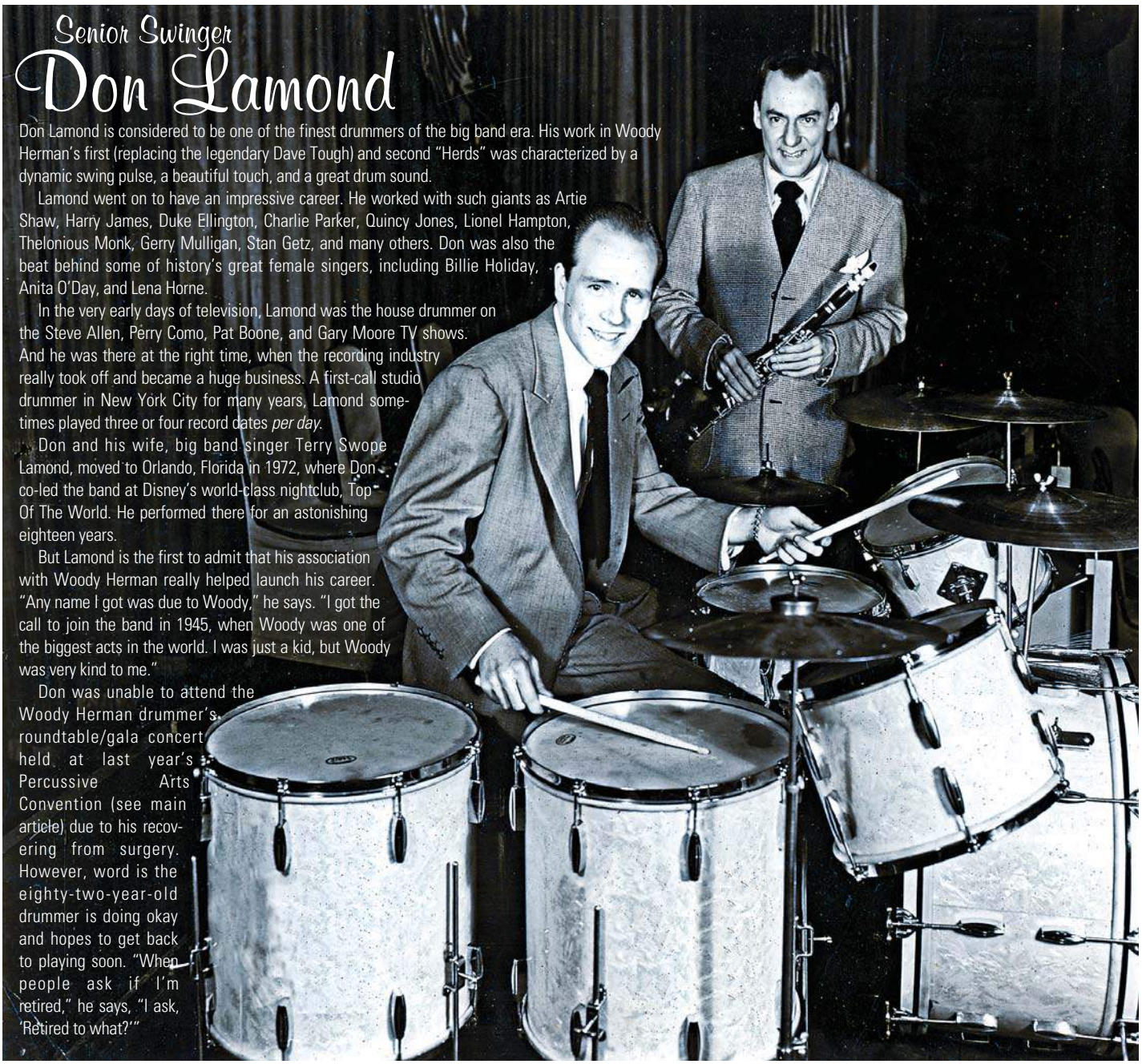
Lamond went on to have an impressive career. He worked with such giants as Artie Shaw, Harry James, Duke Ellington, Charlie Parker, Quincy Jones, Lionel Hampton, Thelonious Monk, Gerry Mulligan, Stan Getz, and many others. Don was also the beat behind some of history's great female singers, including Billie Holiday, Anita O'Day, and Lena Horne.

In the very early days of television, Lamond was the house drummer on the Steve Allen, Perry Como, Pat Boone, and Gary Moore TV shows. And he was there at the right time, when the recording industry really took off and became a huge business. A first-call studio drummer in New York City for many years, Lamond sometimes played three or four record dates *per day*.

Don and his wife, big band singer Terry Swope Lamond, moved to Orlando, Florida in 1972, where Don co-led the band at Disney's world-class nightclub, Top Of The World. He performed there for an astonishing eighteen years.

But Lamond is the first to admit that his association with Woody Herman really helped launch his career. "Any name I got was due to Woody," he says. "I got the call to join the band in 1945, when Woody was one of the biggest acts in the world. I was just a kid, but Woody was very kind to me."

Don was unable to attend the Woody Herman drummer's roundtable/gala concert held at last year's Percussive Arts Convention (see main article) due to his recovering from surgery. However, word is the eighty-two-year-old drummer is doing okay and hopes to get back to playing soon. "When people ask if I'm retired," he says, "I ask, 'Retired to what?'"



that finally got me away from playing "Caldonia" in the practice room was Woody's *Giant Steps* album that Ed played on. That really changed the way I looked at big band drumming. I thought, maybe there's a chance of putting the swinging right hand of Davey, Don, and Jake in there, and adding what Ed does—bringing that on the band.

When that opportunity came I had already been on the road with Lionel Hampton, Tommy Dorsey, and Monty Alexander. I wasn't the normal kid coming out of school going on the band, so I held out for $50 more a week. I didn't know about the financial woes Woody was going through or I never would have done that.

Woody had just been in a car accident, so he had no teeth and was using a walker with a bicycle horn. So my first night, we're playing "Blue Flame" and Woody's struggling to get on stage with the walker, going "Honk! Honk!" with the bicycle horn, and I'm thinking, "I made a big mistake." They put a barstool in front of the drums for him to sit on, and he kicked the stool against the bass drum, so I could see he was upset about the $50.

He started off with "Four Brothers," "La Fiesta," "Giant Steps"—like six of the hardest things in the book, just to see if I was worth the extra money. At the end we played "Caldonia," which is twenty minutes long. I asked one of the guys how fast to play it, and he said, "As fast as you can, man." I had been playing a lot of fast tempos, so we ripped it up. No one was playing together; we were just *fast*. After the set I got off the drums and Woody was over in the corner. I walked over and said, "Woody, I'm Jeff Hamilton." He didn't shake my hand, he just looked up and said, "I know who you are. You sound okay. Now leave me alone." [laughs] And that's all he said to me for two weeks.

When I left Woody's band I joined the L.A. Four, and that was a lot of triangles and windchimes and finger cymbals. I hit a drum about every twenty minutes. When I came back to Woody's band, I had lost my big band chops. The first tune was "Four Brothers." I was sweating through it and I was worn out by the time the tune was over. Woody had been standing by the ride cymbal looking at me the whole time. I was actually kind of panting, and he leans over the bass drum and says, "This ain't no arts-and-

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crafts band, *pal*." [laughs]

Riley: The first time I heard the band was the *Giant Steps* record, and the first time I saw the band live, Joe was playing. After I finished school I moved to New York, and a couple of weeks later, Woody's band came through town. I knew some of the guys on the band, so I met them at the hotel, and it turns out they were considering changing drummers. They asked if I would be interested in doing it, and I said no. I had just moved to New York and I wanted to see what that was all about. Being in New York seemed much more exciting than going on the road.

About a year and a half later they called again, and I knew that doing that gig was what I needed: the consistent playing, the level of musicianship, the integrity of Woody. I was fortunate because the first gig had a clinic in the afternoon and a concert at night, so the clinic was a little bit of a break-in for the gig. I got to play a couple of the tunes and hang with the guys. The gig was a lot of fun. Woody had an idea of what he wanted his band to sound like, but he let us bring our personalities to it.

Woody was fairly old by the time I was on the band, and when you saw him backstage, he seemed like a *very* old man. But something occurred when they announced, "The Woody Herman Band!" and he walked on stage. He was transformed into a superman that captivated the attention of this ragtag band in which everybody thought he should be a star. But somehow, Woody focused us.

Rupp: I followed a great drummer named Dave Ratajczak. When you joined the band, you didn't get any rehearsal. You had to have listened to the records. I had studied all these guys and their playing, and I think one of the fascinating things about Woody's band is this: Most great bands, like the Basie band or the Ellington band, had a very consistent style, and the drummer had to fit that. But with Woody's band the character changed dramatically, and that usually revolved around the drummer. So you kind of had to change hats. You had to play Davey Tough on "Woodchopper's Ball" and then you had to play very modern if you were going to play "Giant Steps" like Ed Soph. You had to know the history when you came on.

Woody sized you up during the first tune. If the first tune felt good, he didn't care if you missed some things; he would give you a shot. But if there were problems during the

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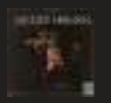
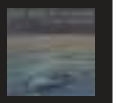
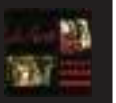
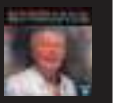
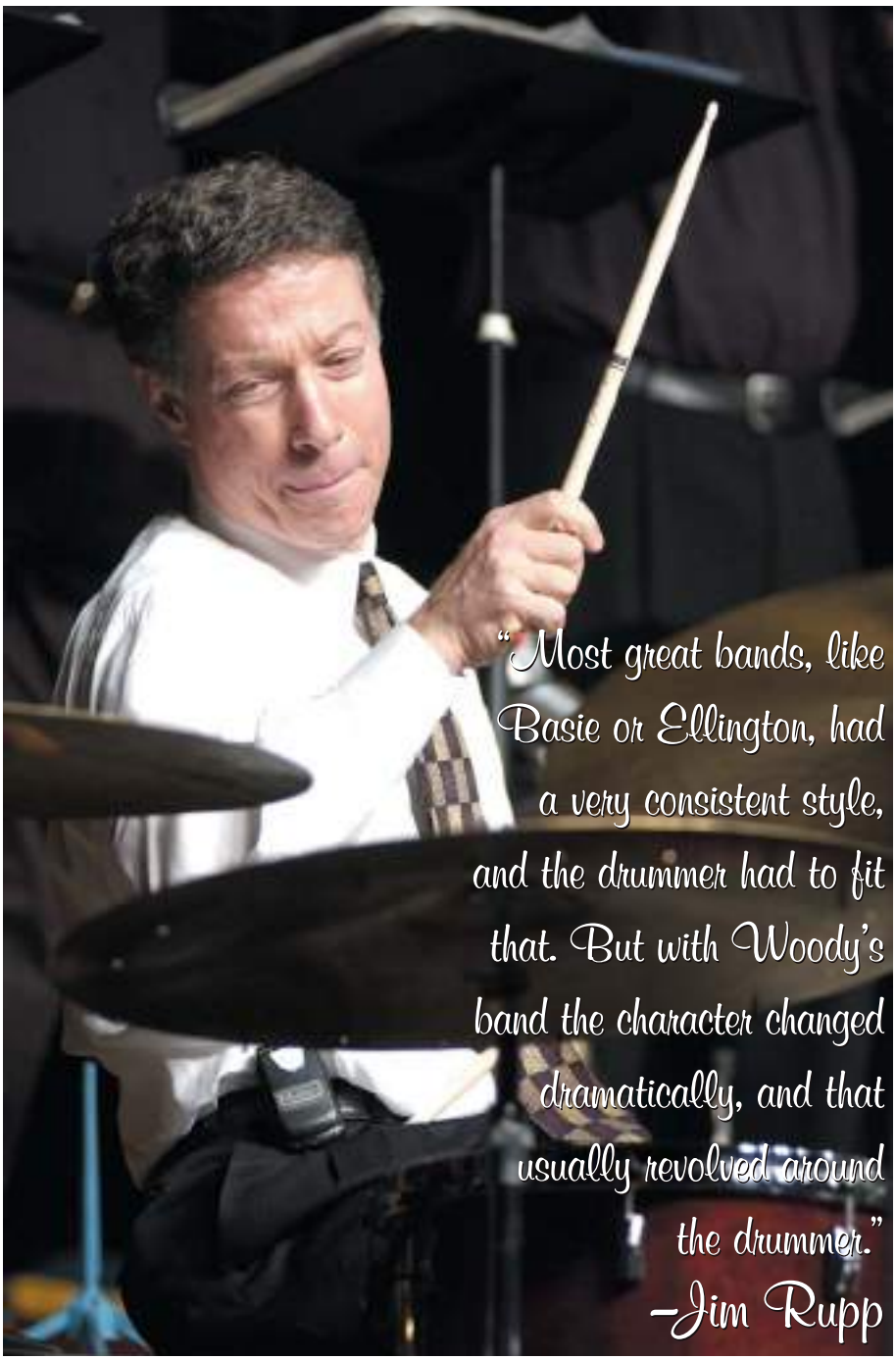


Woody Herman with…

Jake Hanna: *Jazz Masters 54* (Verve)
Ed Soph: *Giant Steps* (Original Jazz Classics)
Joe La Barbera: *The Raven Speaks* (Original Jazz Classics)
Jeff Hamilton: *Chick, Walter, Donald And Woodrow* (Century)
John Riley: *La Fiesta* (WestWind)
Jim Rupp: *Fiftieth Anniversary Tour* (Concord)

(Steve Houghton made one album with Herman, but it was never released in the US and Houghton says it was very badly recorded.)



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first tune…. The drummer was right behind Woody, and the road manager was right behind the drummer. I've heard horror stories of Woody leaning over the drummer and telling the road manager, "I need another drummer tomorrow night."

The guys had told me not to take Woody's tempos, and I never did. I thought I knew what was going on and Woody didn't realize it. So every night I was setting the tempos, and they were getting real consistent. Then we did a Sunday night dance. First tune is "Woodchopper's Ball," and just before Woody counts it off he says to me, "Take *my* tempo tonight, kid." I realized I wasn't putting anything over on him.

MD: What was unique about the Herman band compared to other bands you were in?

Soph: Even though Woody was the leader, the band was the star. He had his traditional solos, but Woody was into the *band*. And what was so amazing about that band was that it was a *jazz* band. As long as you played within the style, he was happy, and with the more modern stuff, his ears were always on it.

The big problem was educating the horn players when the rhythm section got really loose and the hi-hat wasn't on 2 and 4 anymore. We had to do that very gradually, because a couple of times the band fell apart, and Woody came over and said, "Give them time. They'll hear it. But don't do it all at once." So he knew exactly what was going on, and it finally got to the point that even when the ensemble was playing, the big band felt like a small group. That band had an amazing, light, exhilarating time feel.

We had a repertoire that was constantly changing, and that was another great strength. Woody was not stuck in the past. He took a lot of heat for that from some people, but he was always thinking ahead. He was a master of programming and a showman of the oldest type; he was a vaudevillian. And his credo was that the show must go on.

We've all heard those horrible Buddy Rich tapes that people think are so funny. But when Buddy says on those tapes, "You guys are breakin' my heart," that's where Woody came from, too. If you weren't taking care of business, you caught hell. And Woody set the example. I saw gigs where he was so sick that between choruses he would run off stage and puke. And then he would come back and play as though nothing was wrong. His whole life was the band, and he expected 100 percent from you. He never had a bad band; he wouldn't let it happen. The same way with Buddy; if the guys didn't play, he fired them. These men did not compromise the music at all.

La Barbera: The difference between Woody and Buddy was that although Woody cared as much about the music as Buddy, Buddy's personality came out a different way when he was upset. Woody would bide his time, and if somebody wasn't going to work out, then they were gone. But he would give you time to find your way.

Houghton: Woody had this quiet passion. He wasn't a real vocal, dictatorial leader. He had a great sense of humor and he could get his point across in what I thought was a cool way, and almost always a funny way. But he got his point across without screaming and threatening to fire the band.

La Barbera: Woody wanted you to be yourself. He didn't have any expectations of somebody coming into the band and being what was there before. For me, it wasn't any different from playing with Bill Evans, because Bill didn't want me to sound like somebody who had been on the trio before.

Something that Ed mentioned that I want to add my nod to is that it was a *jazz* band,

and the soloists were the feature. My orientation before joining Woody was as a small group player. I wanted to retain that essence, that feel, within a big band context, and he was all for it, as long as I took care of biz when it was time to back up the ensembles. I could be as loose and free as I wanted to be with the blowing.

Houghton: The small group aspect of the band was a joy. Sometimes big band work can be a little industrial. You have to take care of the horn players, but Woody's band was not like that at all. At North Texas, everyone wanted to be on Woody's band versus the other bands because everybody knew that Woody's band was the jazz band.

Hamilton: The drummer was expected to come in and be the leader of the band. Woody expected you to have the tempos, and the band expected that, too. Unfortunately, a lot of guys came out of college without any experience, and that's why they would only last a couple of nights. One of the things I learned on that band was how to do what I felt was right, because you were expected to do that and not cower to the wishes of sixteen people in the band telling you they didn't like the way you were playing, but knowing that Woody *did* like it and going with that.

Rupp: We did a festival one time with the Basie band, with a great drummer who did a stint on Woody's band, Dennis Mackrel. He had a great quote, which was, "Our job is to make fifteen other guys, with a wide divergence of taste, all happy." And that's very true.

Riley: When Woody had a suggestion, he wouldn't come directly to the man and make the suggestion, but he would say something to someone else. So I heard from the other guys that Woody said, "Boy, I wish he would play a little stronger."

I don't know what I brought to the band, but I know what the band did to me, because when I returned to New York and started doing some of the gigs that I'd done before, I had the opposite experience that Jeff had: I couldn't play soft enough to play the other gigs that I had played. My dynamic range had shifted up, so I had to rekindle this lighter, softer range without losing the power I gained from that experience.

MD: Were there any specific traditions that drummers like Dave Tough or Don Lamond established that you felt conscious of carrying on?

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Hanna: I just copied Frankie Carlson originally, and then Cliff Leeman and then Dave Tough. Dave had a great swinging feeling. He was a little guy, but he played very strong time. He could swing that band with just the hi-hat. He was a good brush player, too, who could swing the hell out of a ballad.

Soph: Davey Tough also used a swish cymbal, and that became somewhat of the drummer's signature that you were expected to use. In fact, Tough sometimes used the swish as his main ride cymbal. I don't know if Don used one, but Jake brought it back into prominence, and those of us who followed Jake felt that, especially for the greasy blues stuff that Woody would do, a swish cymbal was perfect. Everybody I knew who went on the band had a swish.

La Barbera: The drive Jake had with the band is something I was really paying attention to. I also checked out Ronnie Zito and Chuck Flores. I heard John Von Ohlen and Ed Soph live with the band. But overall, Jake's concept is what I based my style on with the band when I first got there. Certainly the fills I used echoed what Jake played.

One thing that Jake used to do that I always liked was when an arrangement was particularly hot and the band was really shouting and there was a big hit at the end, Jake would do something after Woody cut the band off—a roll on the floor tom down to the bass drum, just as kind of a second sign-off. I thought that was really hip. But I never did that because I felt it was Jake's thing.

Houghton: I based most of my concept off the guys I heard with the band before I joined, which were Joe and Ed. Of course, I had heard the records with Jake, but I was focusing in on the newer music the band was playing. So I was trying to see how Joe and Ed played the band and how I could fit into it.

Riley: My reference point was Ed Soph, because I was more into that modern approach of Roy [Haynes] and Tony [Williams], and I really heard a lot of Roy in Ed's playing. I was very pleased that Ed opened up a more modern way to approach that music. And he opened up Woody's ears to the possibility that a modern approach could function in the band, and that gave the rest of us more freedom. I wasn't trying to sound like Ed, but I was inspired by the clarity and adventurousness of his playing.

Hamilton: The Jake Hanna records were very influential to me. There was a simplicity in Jake's playing that I later talked to him about. He said, "Leave out all that stuff in the arrangement." I said, "But all these ensemble figures are written in the chart." And he said, "Pick one thing in the shout chorus, lay for it big, set that fill up, and then get out of the way. Just play time and make sure the band feels good."

I had studied with John Von Ohlen, who had been on the band in '67. He talked about the musicality of phrasing, because drummers overplay a lot of figures. You didn't have to dictate the phrasing of the whole figure to the band. Just catch the first and last accents on a group of 8th notes and get out of there. Simplicity was really the best thing that worked for me on that band because of the intense swinging in the band. Woody's band was hot. The time wasn't like the Basie feel. There was nothing relaxed about Woody's band. It was hot bebop time, and the more you concentrated on that, the better off you were.

Soph: Woody's band had a tradition of playing on top of the beat. It was a band that you

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felt you had to rein in rather than prod ahead. It was very high energy, but light. Davey Tough was instrumental in achieving that feel initially, because he was not a basher or a virtuosic drummer like Buddy. He was a very soft, light player, and that seemed to be the character of the band, the identity. It was truly a bebop band.

Houghton: There were times when we could kind of get into an Elvin thing. We'd do some ballads where there would be a piano solo, and it would be like playing with Bill Evans. So it was a great experience.

Riley: Woody gave the soloists more opportunity to take longer solos without the interference of too many backgrounds. Under those circumstances, the rhythm section has the opportunity to find different ways to accompany and to support and to stimulate the soloist. That's more in line with what happens in a small group than in a big band, where a man may only get one solo per night, and only for a chorus. In that case the rhythm section doesn't really push the soloist that much into a new realm, because you want him to succeed in his one shot. So you let the soloist dictate what's going to happen. When someone has a longer solo or more solos, then you wrestle with him a little more, like in a small group.

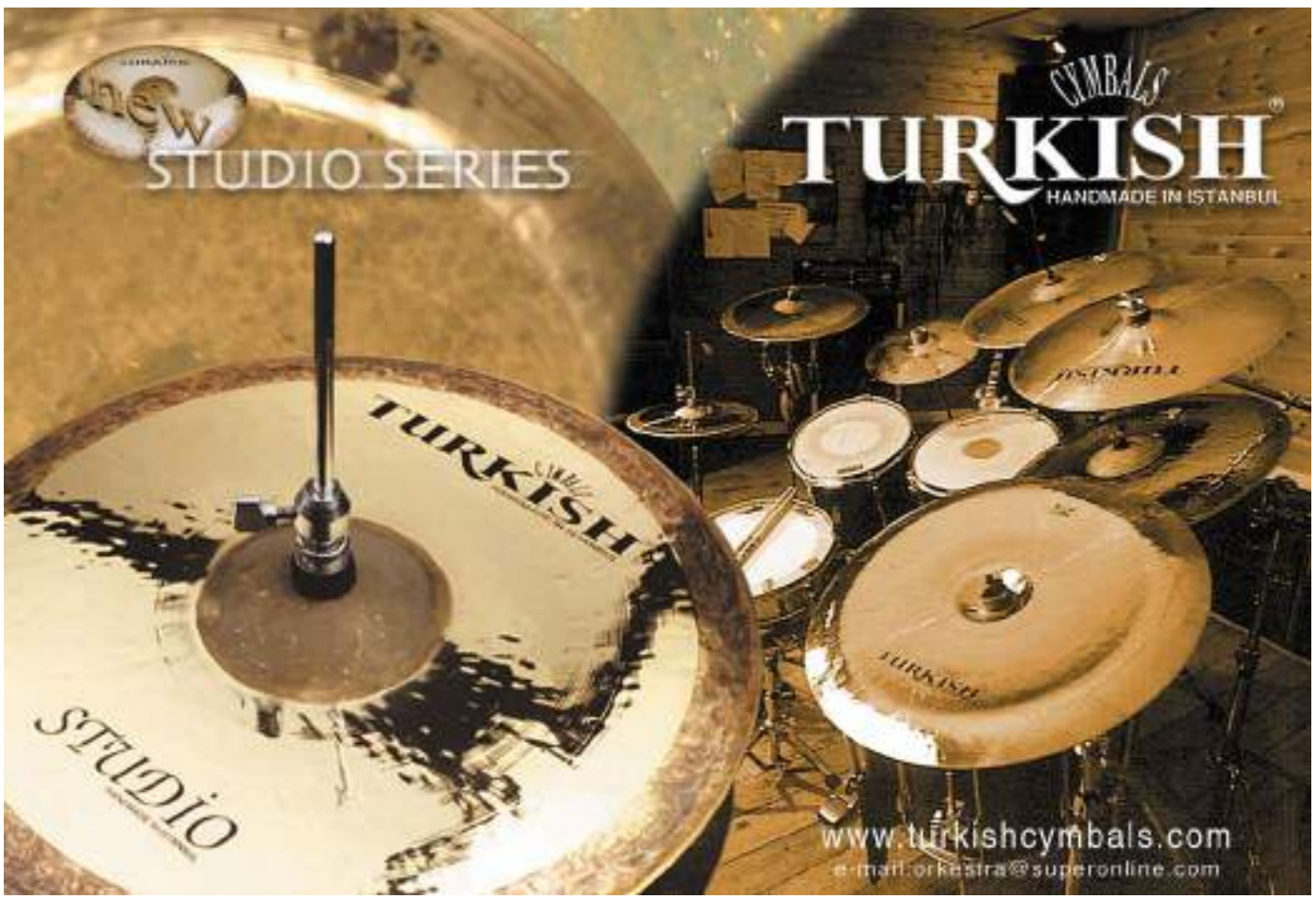
MD: In a 1987 *Modern Drummer* article about the Herman band, several of the drummers commented that playing time was more important than fills and solos.

Hamilton: I think that was based on the very beginning. Dave Tough did not fancy himself a soloist. Lamond played four bars here and there, but nothing really extended. And Woody's band wasn't trying to be the Artie Shaw band, which featured Buddy, or Benny Goodman featuring Gene. So the early history of the band sort of set the stage for what was to come later through all of the arrangements, which is to just be an ensemble drummer. You had to like playing time, comping behind solos, setting up figures and then getting out of the way, and interplaying within the ensemble parts. If that's the kind of player you were, then you were going to be happy playing in that band.

It wasn't about playing time for an hour and twenty minutes and laying for your ten-minute hotshot solo, during which the band looks at their shoes until you play triplets to bring them back in. So I think that's the reason there weren't a lot of drum solos in Woody's book. It was a hard enough job covering all the different material, and you never *wanted* a solo. You climbed on the bus and you were asleep before you were back at the hotel. So I don't think there were very many guys craving drum solos. They had enough to do.

Houghton: Woody's charts were not littered with horn figures and licks. A lot of them are very simple blues, so you had a chance to really settle in on the time.

Riley: When we played one of those flag wavers like "Caldonia," which is at the speed of light, everybody in the band would solo and then the drummer had to play a solo, and it was assumed that he was going to take it to another level. That was always an uncomfortable position to be in, because you'd been playing so long on this tune and complementing everyone else. I often felt that I'd already said everything I had to say. And the intensity was so high that it was a challenge for me to develop a coherent solo after the fatigue from accompanying all the other soloists. But there wasn't the hunger or urgency to play a solo because, within the charts themselves, there was plenty of opportunity to shape the music.



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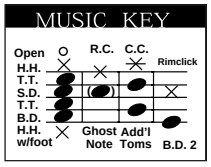
How'd They Do That?

Part 3: Solving Even More Licks

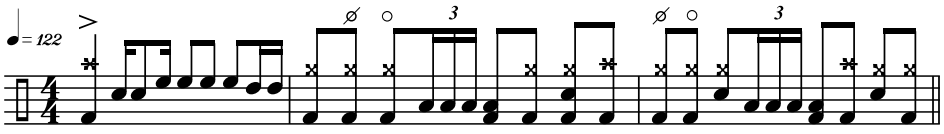
by Ed Breckenfeld



We're back with a look at more famous rock beats and fills that have proven to be tough to figure out over the years. These licks may have challenging or unusual rhythms, timing, or sticking patterns, or maybe they're too fast or too complicated to hear easily. Here's where we clear up the mystery of just what these guys were up to.

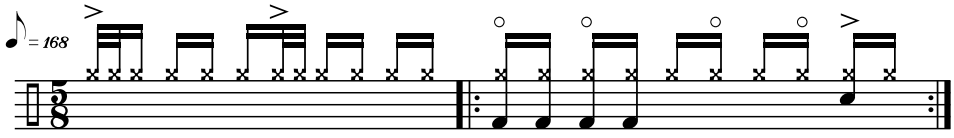
"Pinball Wizard," The Who, *Tommy*

With one of the most dynamic and unconventional styles in the history of rock drumming, we could easily do this whole article on Keith Moon. Here's a section of the third chorus from this Who classic that contains a couple of key examples of Keith's approach: the four-stroke ruffs on the floor tom in the middle of the measure, and the unusual crash placement. Both techniques add to the uniqueness and excitement of this drum track.



"Lateralus," Tool, *Lateralus*

In the middle of this Tool epic, the masterful Danny Carey played the following beat in 5/8 time while the rest of the band was in 6/8. This of course means that it took Danny six measures to match up with every five measures the band played, whereupon the whole pattern started over again. For all of you students out there, keep up with that math homework. Danny Carey obviously did!

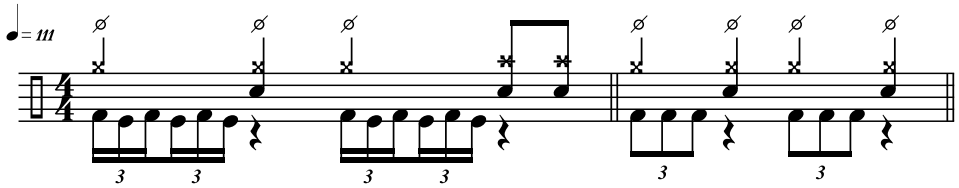


"Rock Steady," Aretha Franklin

This early-'70s single from "The Queen Of Soul" features one of the all-time funkiest four-bar drum breaks, courtesy of Bernard Purdie. It's three measures of pure groove, followed by Bernard turning the beat around at the top of the last bar, and then reorienting himself with his signature barking hi-hat lick.

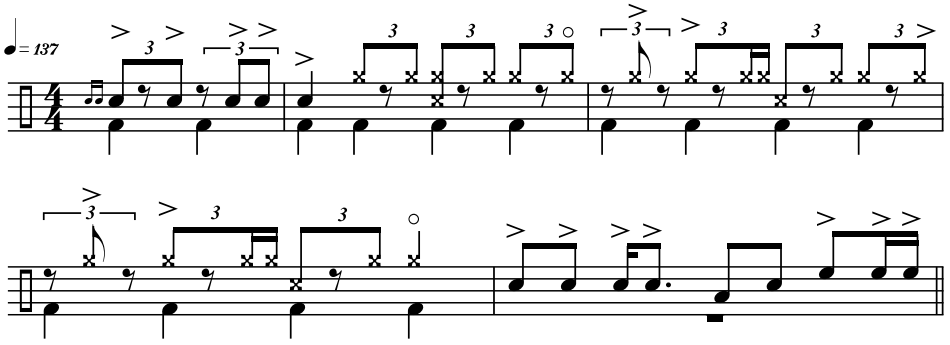
"One," Metallica, *…And Justice For All*

Here's one of Lars Ulrich's most famous double bass drum patterns, an example of pure unadulterated foot speed. This kick pattern is made up of two 16th-note triplets grouped as a sextuplet burst. To get the feel for this, you might begin with one foot playing an 8th-note triplet (as in the second measure), and then fit in off beats between the notes with the other foot. And of course, start off slower than Lars!



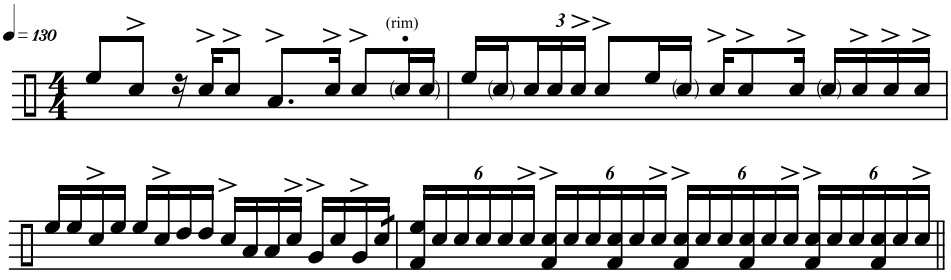
"Watching The Detectives," Elvis Costello, *My Aim Is True*

Steve Goulding's great reggae beat and fills for this track from the first Elvis Costello album influenced many rock drummers to try their hand at reggae. The staggering off-beat triplets in the hi-hat pattern are the key elements here.



"Make Me Smile," Chicago, *II*

Oh, for the days of drum solos in Top-10 pop tunes. Danny Seraphine's climactic four-bar break in this single from the second Chicago album is perfectly composed, with a great build from start to finish. But the centerpiece of the solo is the tom sweep in the third measure, with the right stick moving around the toms while the left plays the snare accents. The RRLRRL sticking makes this move possible.

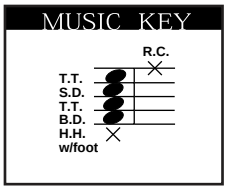


If you have a suggestion for a future "How'd They Do That?" article, you can contact Ed Breckenfeld through his Web site, www.edbreckenfeld.com.

Getting Creative With Reed's Syncopation

Part 3: Latin Variations

by "Tiger" Bill Meligari



In the prior two installments of this series, we gave you some examples of how to modify Ted Reed's *Syncopation* book to build your jazz and rock chops. This month we'll look at some variations in the Latin bag. If you have the *Syncopation* book, follow along. If you don't, learn the variations using the examples provided, and then apply them to any book that contains similar exercises.

Syncopation was originally written to be played as follows: Notes written with stems up were to be played using alternating hand-to-hand sticking on the snare drum, while notes written with stems down were to be played with your foot on the bass drum.

Although I recommend that you practice *Syncopation* (or any book) as originally written the first time around, on subsequent reads you should get creative. The examples that follow will get you started on the path to developing some creative Latin variations of your own. They're based on popular Afro-Cuban and Afro-Brazilian musical styles.

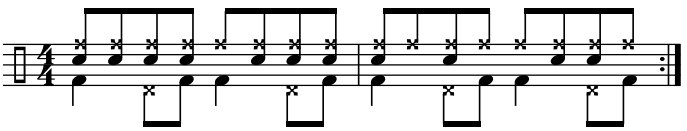
Latin Variations

Variation #1: The following example shows the basic bass drum and hi-hat pattern used in samba.

Note that this foot pattern takes two bars to complete, and this is what you'll add to the exercises in *Syncopation*, as follows. Look at the following original example, which shows the first two bars from page 31. Play the written snare drum part on the snare drum with the left hand only, and add the right hand on the ride cymbal playing straight 8th notes. Replace the written bass drum part with the samba foot pattern, and you've got a cool variation that can be applied to pages 29 through 44 of *Syncopation*.

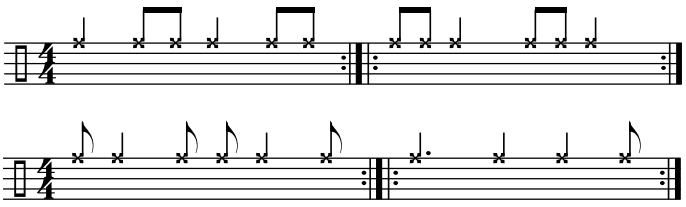
Original Example

Variation #1



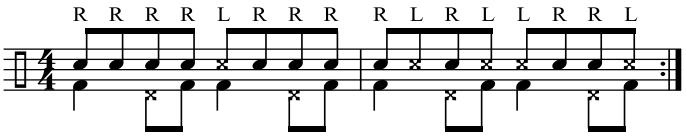
Variation #2: Play everything the same as in Variation #1, except substitute the following right-hand ride-cymbal patterns in place of the straight 8th notes.

Variation #2



Variation #3: Refer to the original example in Variation #1. Play the notes in the written snare drum line on the snare with your right hand, and fill in any of the "missing" 8th notes with rimclicks using your left stick on the snare drum rim. (For a more authentic samba sound, try substituting a brush instead of a stick for the right-hand part. And try this with your snares turned off.)

Variation #3



Variation #4: This variation is based on an Afro-Cuban rhythm called clave. The word clave means "key" in Spanish, which is exactly what the clave is, the key or basic pulse that runs throughout Afro-Cuban music. Although there are four basic clave patterns, we will use the rumba clave in a 3:2 pattern, which means that there are three notes in the first measure and two in the second.

Now for the variation: The following original example comprises the first two bars from page 42 of *Syncopation*. To play this variation, replace the written bass drum line with the rumba clave pattern, which is played with your right foot on the bass drum. (Add the hi-hat with your left foot on 2 and 4.) Play the written snare drum line with both hands together (in unison) with your right hand on a ride cymbal or cowbell and your left hand on the snare (with snares on or off).

Original Example

Variation #4

Variation #5: Here's another exercise that will give your Afro-Cuban clave a workout. Play the rumba clave pattern with your right foot on the bass drum and add the hi-hat with your left foot on 2 and 4. Play the written snare drum line shown in Variation #4, using the same 8th-note "fill-in" technique we applied in Variation #3. (If you were to translate the first and second bar of the exercise in Variation #4 into a sticking pattern, it would look like this: RLLR RRLR RRRL LRLR.)

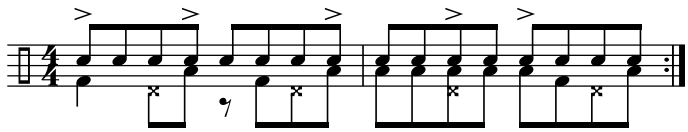
Variation #6: If you want to get a left-foot clave pattern going like Latin drumming great Horacio "El Negro" Hernandez, simply switch the foot patterns around. Your right foot plays a steady 2 and 4 on the bass drum, and your left plays the clave pattern.

Variation #7: Although designed around the Afro-Cuban rumba clave, this variation also provides a neat left-hand ostinato workout. To begin with, look at the following original example, which is from page 44 of *Syncopation*. Disregard the notated bass drum part. Instead, play all of the quarter notes that are written in the snare drum part on the bass drum, along with 2 and 4 with your left foot on the hi-hat. Play all of the 8th notes in the notated snare drum line with your right hand on a tom.

Okay, now for the fun part. Play 8th notes on the snare drum with your left hand, accenting the rumba clave pattern. Once you perfect this using the left hand, switch hands so that your right plays the ostinato. This is one tough workout.

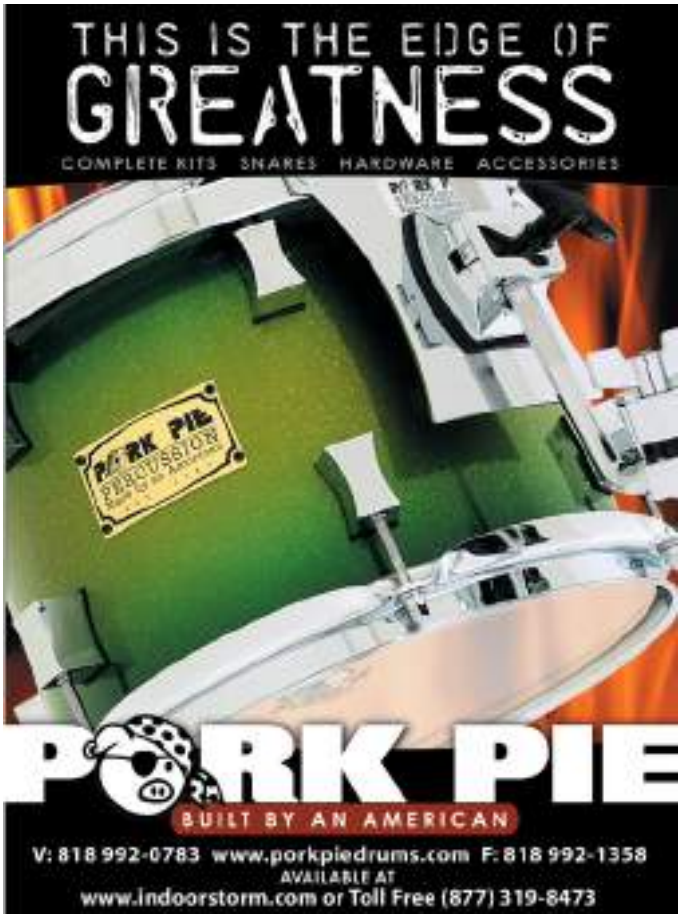
Original Example

Variation #7



Next month we'll work on variations designed specifically to develop your speed and endurance, and we'll apply those variations to another classic drum book. Until then, hit the woodshed, and stay loose.

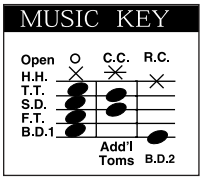
"Tiger" Bill Meligari is a professional drummer, instructor, and clinician, and the Webmaster of www.tigerbill.com. He is also the author of DoubleDrum: A Double Bass Drum Text. *Bill is currently working with Vince Martell, original lead guitarist from The Vanilla Fudge.*



Mudvayne's Spüg

The End Of All Things To Come

by Ed Breckenfeld

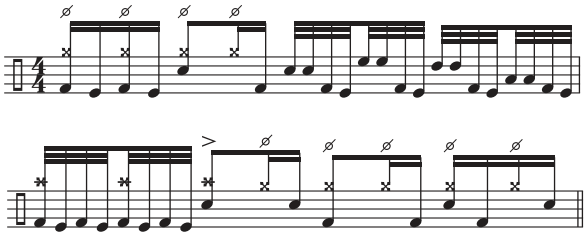


For their second major-label release, Mudvayne have dropped their old face paint and adopted new identities. But this progressive metal band from Peoria, Illinois has kept their dark and complex musical vision intact. Spüg (formerly sPaG, a.k.a. Matt McDonough) is the quintessential modern metal basher, slamming out intricate rhythms and double-kick patterns with uncanny precision and intensity. Let's try to figure out just what Spüg is up to on this album.

"Silenced"

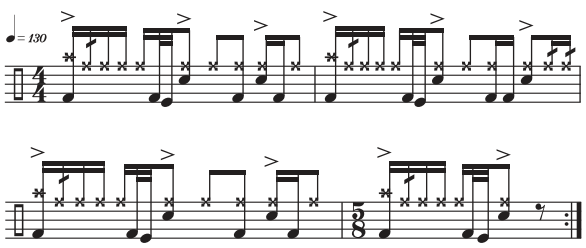
Through the second half of each verse in this raging song, Spüg's double bass drum pattern reinforces a four-note guitar riff, with the remainder of each measure counter-balancing the heaviness of the riff.

In the song's last verse, Spüg fires off a classic 32nd-note double-bass fill that spills over into the next measure of the beat.

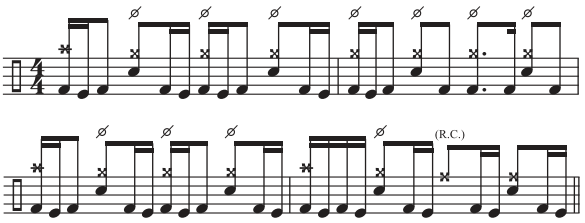


"Not Falling"

Despite its complexity, the drum part for the first verse of this popular tune leaves some open space. Note the unusual two-handed ride cymbal pattern spiced with occasional double-strokes, and the measure of 5/8 time mixed in with 4/4. (*Thanks to Terry Branam for an assist on this one.*)

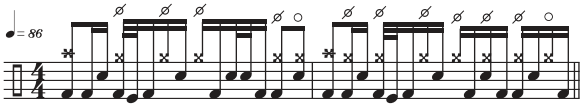


In the chorus, Spüg returns to a charging double-bass beat under quarter notes on the hi-hat. Switching to the ride cymbal to emphasize the last two chord changes is a nice touch.



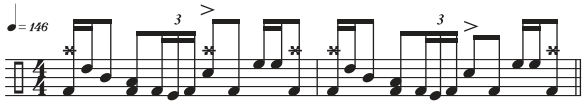
"(Per)version Of A Truth"

Spüg gets funky! In this drumbeat from the second half of this track's verse, notice how the 32nd-note double-bass lick is cleverly echoed on the snare a beat later.



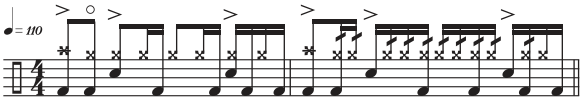
"World So Cold"

This song is in a half-time feel, which makes this terrific tom and bass drum sequence from the instrumental bridge sound all the more impressive.



"Shadow Of A Man"

After a ponderous verse, this tune shifts tempo in the chorus to a faster funk groove. Spüg double-strokes the 16th-note hi-hat pattern in the last bar.



"The End Of All Things To Come"

The title track features a speedy double-bass triplet beat that matches a guitar riff in the verse.

You can contact Ed Breckenfeld through his Web site at

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Comping With Miles And Wynton

by Thomas Taylor

Over the years I've enjoyed reading *Modern Drummer,* especially many of the drum transcriptions. I've played through them and used many in my teaching practice. Of course, the transcriptions that appear in *MD* are of great drummers. But you can learn a lot by checking out transcriptions of *other* instrumentalists.

To begin, let's look at a trumpeter—and one of the best—the legendary Miles Davis. The following is the rhythm of the first twelve measures of Miles' solo on the classic "Freddie Freeloader," which is from one of the most important recordings in jazz history, *Kind Of Blue*.

Miles' Solo Rhythm

As you see, Miles didn't play anything that looks difficult, but the challenge is to get the *feel* that he created. This can only come from repeated listenings of the recording and learning to sing the solo as if it were your own. Only then will you begin to see and hear the genius of Miles. (Listen to the subtle pitch bends he plays and how he "lays back" the rhythms and swings them.) Learning other instrumentalists' solos is a great way to understand the nuances of jazz and to train your ear to really get inside the music.

There are a few ways to incorporate this transcription at the drums. It can be a simple reading exercise (like a snare drum etude), or a coordination exercise (playing the standard jazz ride cymbal pattern with your right hand and 2 and 4 with your left foot on the hi-hat while playing the snare line).

To take this to the next step, let's look at the comping rhythm in the same tune (and section) played by pianist Wynton Kelly. As with Miles' soloing, Wynton plays very simple rhythmic ideas and uses space to complement the solo. It will help your playing if you learn the comping as if it were your own.

Wynton's Comping Rhythm

Again, you can use this transcription many ways. It can be a simple reading exercise (like a snare drum etude), or a coordination exercise (playing ride cymbal and hi-hat while you play the snare line—*and* play the line on the bass drum, too). You can do as many things as you like to challenge yourself, but keep in mind that feel and consistent time are the goals.

I feel drummers should pay very close attention to great piano players' comping styles. They cover all the bases of supporting the music. If we approach the music in the same manner, we will provide everything needed for the music. Remember, you have to sing and play other great jazz musicians' ideas to start to develop your own.

Now comes the fun part! Take Miles' complete solo from "Freddie Freeloader" and play it on the snare drum with your left hand, and play Wynton's piano comping on the bass drum. Play this exercise with a swinging ride cymbal pattern with your right hand, and 2 and 4 with your left foot on the hi-hat. This is a great way to sharpen your coordination skills.

Of course, this can be a relatively simple exercise if all you do is read what you see. Challenge yourself by thinking of Miles' and Wynton's phrasing. It will open your hearing, playing, and approach to making music.

3

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Allies

Support Is All Around You

by Billy Ward

I'm lucky. I've got allies. My wife is not only my best friend, she understands art. She's the one with whom I discuss my wildest hopes and dreams. It's important to have this kind of support. But more than the talk about hopes and dreams, she understands and supports my going away to do what I love to do—like traveling on the road to play, or spending too much time in the studio.

Paul La Raia

I also have friends who support me being myself. They love me for who and what I am. But there are other kinds of allies, beyond friends—ones you might not even be aware of. I'm thinking about musical allies.

If you haven't become friendly with your "allies," you might be missing a lot of help that's available to you.

When I'm playing a song, I'm always looking for musical allies. Who in your band has a good feel or good time? Sometimes a musician who is weak on certain tempos or grooves will have a particular song, or maybe even only a part of a song, where they own the groove. If you recognize this, then make that person's playing a mechanism for you.

What do I mean by this? A mechanism, as I've discussed in some of my previous articles, is something that enables us to groove more confidently. For example, the heels of my feet (especially my hi-hat heel) are always moving and tapping during rests as well as in unison with other limbs as I play. This re-enforces the certainty of my pocket.

I also use my mouth: humming or clicking my tongue—whatever it takes! I end up doing this more in music where I'm playing fewer notes. That's no surprise, because there's more space. The more open the drum track, the more I need to wiggle and add beats that *aren't* being heard. These unheard mechanisms enable my musical grid to be more complex so I can play the simple drum part with greater confidence.

Ever notice how in James Brown's music, such as "There Was A Time," one or two of the guitars are playing conga patterns? As they play those lines, these guitarists are drummers too. When playing that music, their parts should be high in your "mind's mix." The mixes on bandstands or in the studio are at times very tenuous, but we can always try to lean our mind's ear towards certain parts of each section of the song.

Sometimes while playing gigs with Joan Osborne, I'll experience a sense of uncertainty about the tempo. When that happens, I listen to whoever is the key mechanism of that song or part of the song. I'm always listening for what parts are *crucial* to the groove. (There's almost always one of those parts inside each groove.)

If the bass part would groove just the same within five beats per minute, then the bass is *not* what I'm looking for. I'm looking for a part that changes things dramatically if it moves even two beats per minute. Same goes for the drums. Sometimes it's the drum part that holds the key to the tempo, but

many times the groove works just as well faster or slower.

With vocal music, a group of words (like maybe just three words in the chorus) will jump out as crucial to the song's tempo. (Breaths are *so* important.) It's almost as if the meaning changes if the tempo is a teeny bit slower or faster. Sometimes it's a piano part, or a guitar line. So when counting off the song, I think of that singular line or part, and use it as the DNA (along with a metronome) for my count-off tempo.

Even instrumentalists allow for breaths, if they're good. Many musical guitarists will pause during a solo, like taking a breath, and then resume. As drummers, I think we should think of breaths inside our beats. In my case, I'll play the breaths (or space) with a mechanism—a vocal sound like "ugh!"—or the heel of one of my feet on the pedal. That breath or space gets played just as if it were being heard.

Sometimes I'll use a visual mechanism. Certain tempos imply visual things to me. For example, around 90 beats per minute or slower, I can see someone stomping along—like a very heavy walk. Or maybe it's a lighter feel, like a kind of shuffle. Can you visualize this walk? (Maybe we should have a contest about who can play the best beats for John Cleese's "silly walks"!) I connect visualizations like this as I play from downbeat to backbeat to downbeat and onward.

Our drumset is an obvious ally. You don't have to have the best, most expensive stuff to make your drumkit your friend. Just set it up to be able to play comfortably without reaching too far for any one thing. I like to keep my arms in the same position for each of my tom-toms, so if I decide to play one instead of the other (at the last microsecond) I can get to it without moving too much. The same thing goes for cymbals. Why reach further for one cymbal than for the next? I can't afford those kind of handicaps, so I make my drumset my ally.

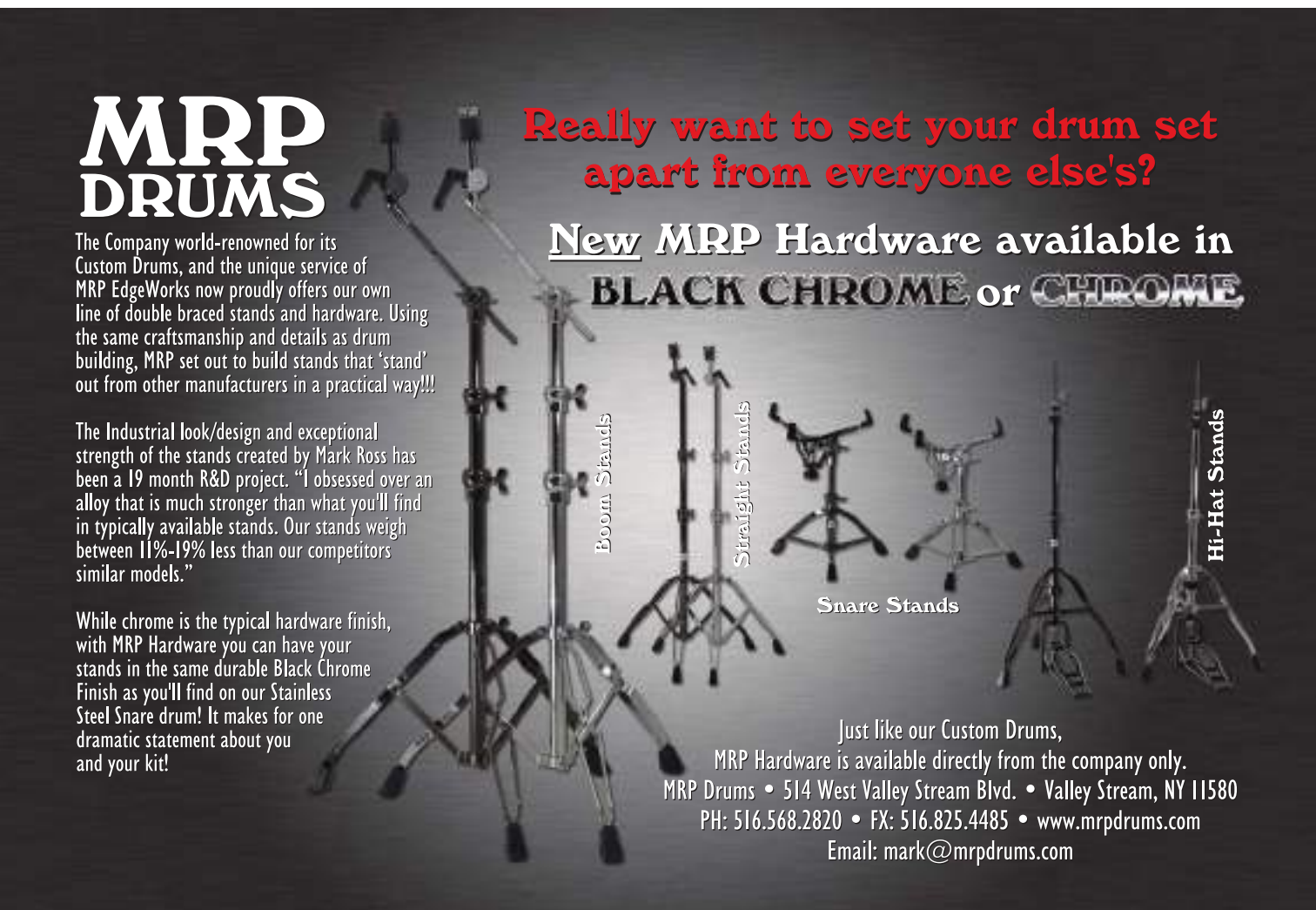
I'll also take a mental snapshot of my body when things are feeling good. I want to remember how the tension feels in my feet as they play that song at the correct tempo. That memory can help out when doubt occurs on the stage. Experiencing nervousness? That good ol' drumset will come through in making you comfy—just give it a chance. Simply play and enjoy the ride.

When I'm nervous, or not into the music enough, I'll look down at the kit for inspiration. I'll also look at my bandmates for the same reason. The only thing I want to happen when I play is a selfless, kind of light, creative moment—or series of moments. Then when it's over, I come back to earth and go, "Wow, music is the best!"

Recognizing allies is no different from any other kind of preparation for a gig. If you haven't become friendly with your allies, you might be missing a lot of help that's available to you. Stage fright, feelings of inadequacy—these kinds of thoughts can be dimmed with the help of our allies.

I know my allies (my kit, my band, and my ears) are waiting to come through for me. I hope this helps you in your musical settings. Fundamental things, like allies and faith in our abilities, are some of the most essential ingredients to musical success. Go get 'em!

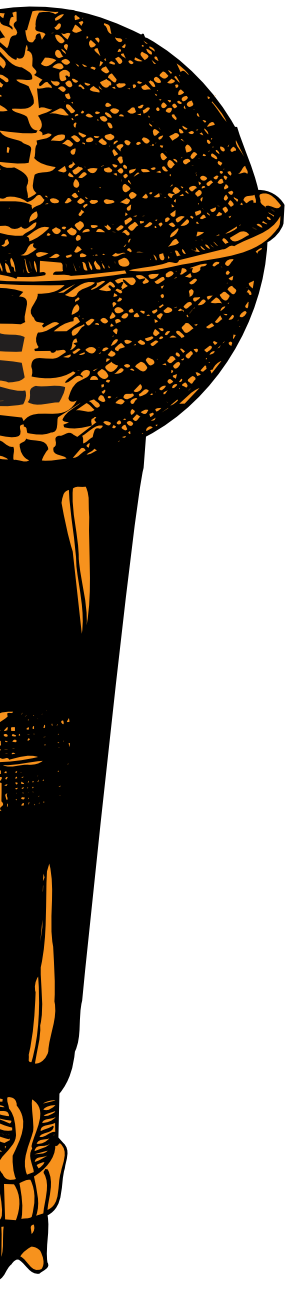
Billy Ward is a successful session and touring drummer who has worked with Carly Simon, Robbie Robertson, Richard Marx, Ace Frehley, John Patitucci, and Bill Champlin. He's currently a member of Joan Osborne's band. Billy can be reached at his Web site, www.billyward.com.



Drum Mic' Technology 101

Part 2: Power And Performance

by Andy James

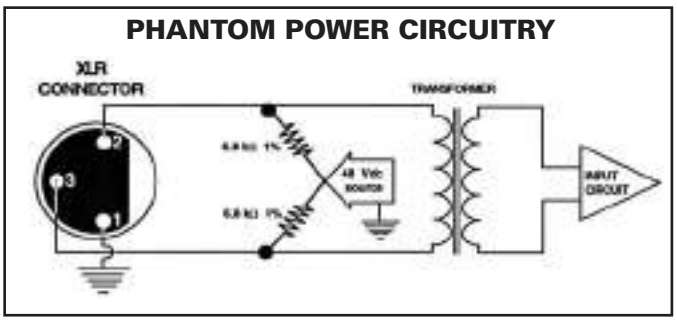


Last month we discussed the nature of microphones, how they are constructed, and what different types exist. This time, we'll examine how they're powered (and why that's important), along with performance characteristics that influence how they should be used.

Phantom Power

When we examined condenser microphones in last month's installment, we mentioned phantom power several times. What the heck is it?

PHANTOM POWER CIRCUITRY



Phantom power was first used for multi-circuit telephone lines, but was quickly adapted for pro-audio use when condenser microphones became common. It's called "phantom" power because it has no effect on dynamic microphones, and thus can be used with a mix of dynamic and condenser microphones without causing any problems. Almost every mixing console today has a switchable phantom power supply. If yours does not and you want to use condenser mic's, several manufacturers offer small, inexpensive phantom power supply units.

The only microphone requiring phantom power is a condenser microphone equipped with a 3-pin XLR connector, known as a "balanced output." Dynamic microphones can also have a balanced output. Or they can use an "unbalanced output," which will generally employ a standard $\frac{1}{4}$" plug or $\frac{1}{8}$" mini-plug (like the type found on portable-device headphones).

Another power term that you might run across when using older condenser mic's is "bias voltage." This is a property altogether different from phantom power, and we don't really need to go into it here. But if you have any questions about whether you need bias voltage for an older condenser microphone (as opposed to just phantom power), make sure you inquire with your local music store's pro-audio department.

Impedance

Why are there balanced as well as unbalanced outputs, and which is better?

The electrical output of a mic' is usually specified by output level, impedance, and wiring configuration. Output level (or sensitivity) is the level of electrical signal from the microphone in response to a given input sound level. In general, condenser mic's have higher sensitivity than dynamic mic's do.

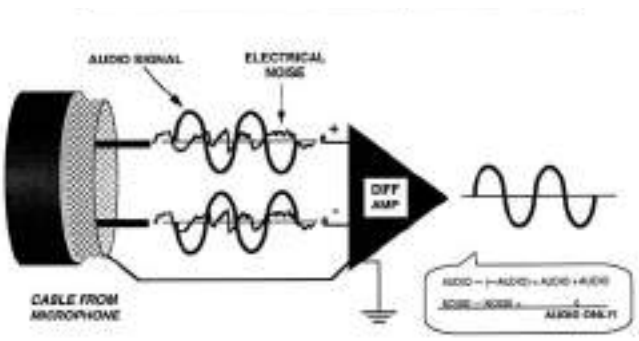
The output impedance of a microphone is roughly equal to the electrical resistance of its output measured in ohms. Most low-impedance (low-Z) microphones are in the 150–600 ohms range, while high-impedance (high-Z) models are usually 10,000 ohms or more.

Balanced outputs are superior for all normal applications, and are most commonly found on professional microphones, whether dynamic or condenser. A balanced output carries the signal on two wires (pin two and three of the 3-pin XLR connector) and uses a shield or ground wire on pin 1. The signals on each conductor are the same level, but opposite polarity. (One signal is positive while the other is negative.) A balanced microphone input on the mixing board amplifies only the difference between the two signals. It rejects any part of the signal that is the same in each conductor. Since any electrical noise or hum picked up by a balanced cable tends to be identical in the two conductors, it is therefore rejected by the

balanced input—thus keeping the signal clean. Meanwhile, the equal-but-opposite-polarity original signals are amplified, giving you only the sound you want to hear.

An unbalanced microphone output carries its signal on a signal conductor (plus shield). An unbalanced microphone input on a mixing board amplifies any signal on that conductor, including noise picked up by the unbalanced cable. That's why balanced, low-impedance microphones are recommended for nearly all sound-reinforcement applications. In addition, balanced cables can carry signals for 1,000' or more with no adverse effect, whereas an unbalanced output exhibits noticeable high-frequency loss with cable lengths greater than about 20'.

HOW A BALANCED INPUT WORKS



Sensitivity

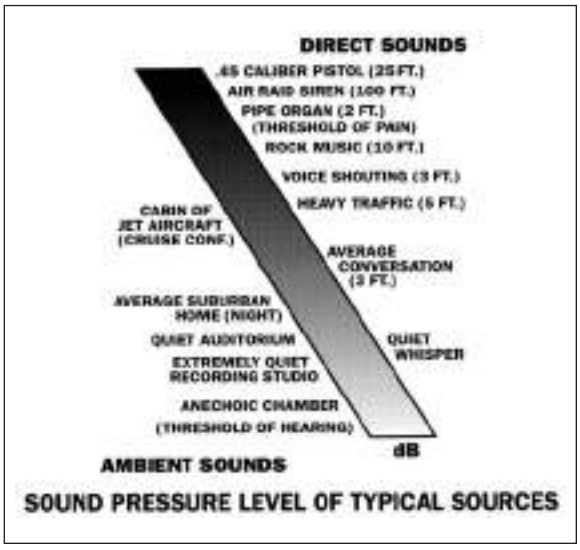
Sensitivity is the most misunderstood and misused microphone specification. Microphone companies don't even use the same rating system to measure it, making it virtually impossible to accurately compare models from two different manufacturers.

First, be sure not to confuse sensitivity ratings with maximum SPL. Maximum SPL is the maximum sound pressure level (or volume) a microphone can handle before distortion occurs. For drums (especially kick drums), you want to look for a very high max SPL level, say, in the 140–180 dB range. Note: Dynamic microphones are far more forgiving when it comes to this rating, due to their capsule design.

The true meaning of sensitivity refers to a measurement of how much electrical output will be generated by a given sound. It is the way a microphone company tells you how "hot" the output of the microphone actually is in response to a certain input sound pressure.

Most manufacturers use a reference standard of 94 dB input, to generate the output level that will be cited as the mic's sensitivity. They use that standard because 94 dB is the average sound pressure level of a human voice speaking into a microphone from a distance of 1" away. The unit of measure for a microphone's output is a European term called a Pascal. The rating looks like this: 94 dB = 1 Pascal.

So, if you were to see a microphone's sensitivity listed as 1mv/PA, what that means in English is that for each Pascal (94 dB) of input, the microphone will produce an output



SOUND PRESSURE LEVEL OF TYPICAL SOURCES

signal of 1 milivolt (1mv). A microphone with a sensitivity rating of 2 mv / PA has twice the output voltage as a microphone rated at 1 mv / PA, given the same input signal of 94 dB. The higher the number in front of mv, the louder the output of the microphone will be.

A common misconception is that the "hotter" the output of a microphone (the higher the mv / Pascal number), the *better* the microphone is. But that's not necessarily the case. Suppose we have two high-quality microphones to chose from to use on our bass drum. Microphone A has an output level of 2 mv / PA, while microphone B has an output level of 1 mv / PA. Mic' A appears to be the better choice for the kick drum. But there are other factors to consider.

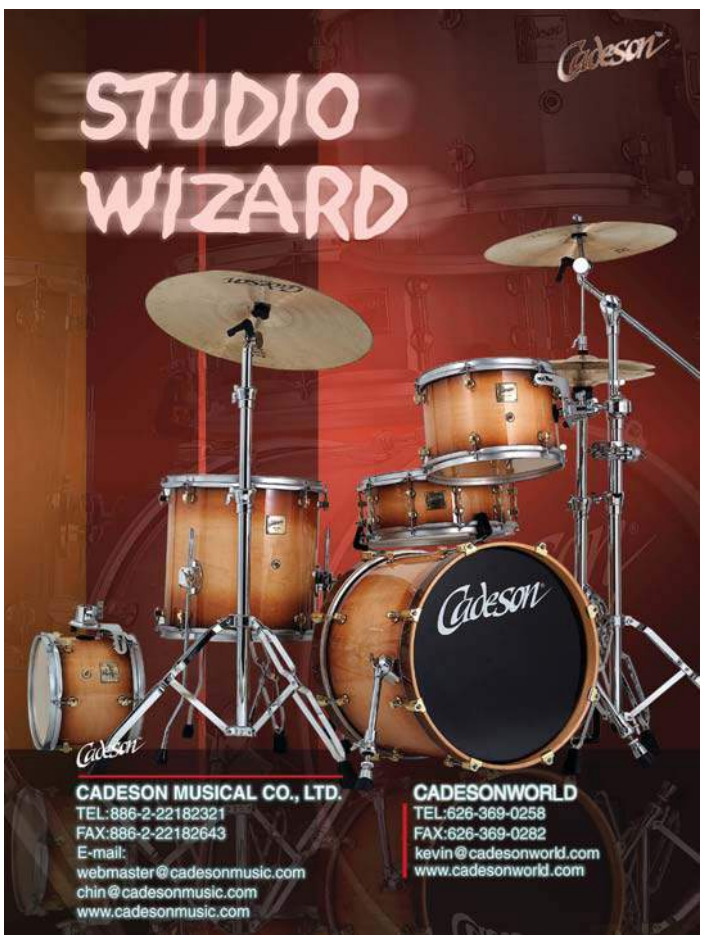
Suppose mic' A has a lot of upper midrange response, and not a lot of high frequencies. Meanwhile, mic' B has a nice boost of low bass, not a lot of mids, and plenty of high frequencies. What happens is, when you employ microphone A, you end up using an equalizer to remove large portions of the midrange (which you don't want for the bass drum), and to add high frequencies (which you do want, for attack). The result is that you've reduced the output of the microphone substantially by removing all the midrange. And by adding high frequencies, you've probably added noise. So even though microphone B had less output "out of the box" than microphone A did, by the time you finish all the EQ changes you have to make with A, the "hotter" mv / PA advantage you had when you started is negligible. Microphone B will be cleaner, will have less noise, and will save you a *ton* of time.

The lesson here is that when selecting mic's for a specific application, the specs for the potential choices have to be looked at completely in terms of that application. Does the mic' have the pattern you want? Does it reproduce the frequencies needed for the application? Is the sensitivity high enough to not require external preamps?

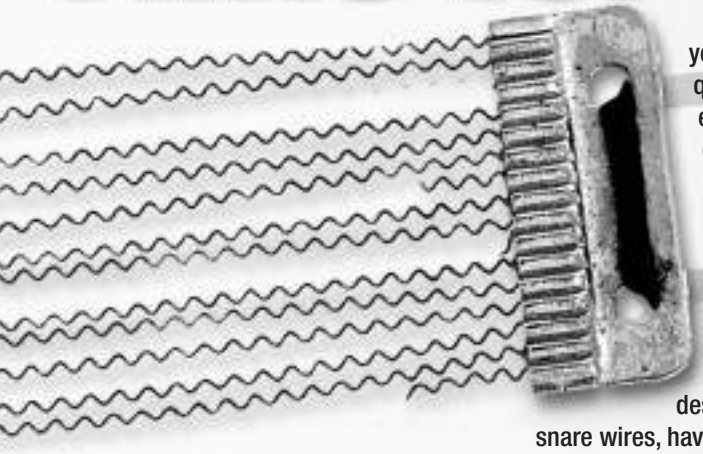
Frequency Response

Frequency response is basically the output level or sensitivity of a microphone over its entire pickup range, from lowest to highest frequency. There are two types of microphones: flat response and shaped response. Virtually all drum mic's fall into the shaped-response category, meaning that the mic' was designed with peaks and dips in its frequency response curve in order to tailor what the microphone "hears"—and ultimately what the listener hears the microphone picking up.

The shaped-response mic' is usually used



Time for a change?

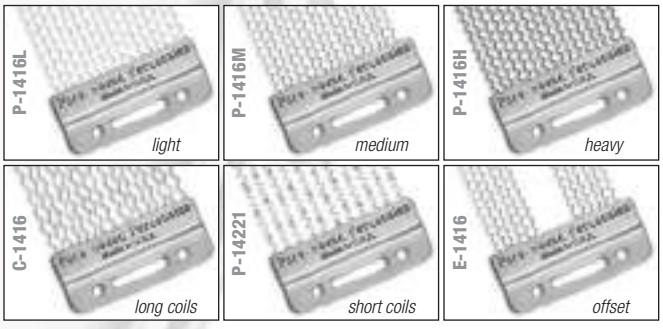


We've all heard the saying "If it ain't broke, don't fix it". And, while that's true in most cases, there are some things in life that actually need to be replaced before they completely wear out. Stuff like sox, underwear, engine oil, air filters, guitar strings, drumheads and snare wires. Yeah, snare wires. If you think snare wires can't make much of a difference in the sound and performance of your drum, think again.

You probably know that snare drums play a vital role in every type of modern music but did you know that the wires affect pretty much everything a snare drum does? Although the quality and condition of the shell, bearing edge, snare bed and heads are certainly essential elements in creating the snare drum's powerful, penetrating sound, the wires have a huge influence over a drum's sensitivity, response, articulation, tone, decay, attack, frequency, projection and character, too.

Change is good.

More importantly, whether you do it for increased performance, a better sound, a different sound or all of the above, changing your wires is perhaps the quickest, easiest and cheapest way to improve your drum. In fact, a good set of wires will optimize just about any drum for well under 50 bucks— way less than the cost of buying a decent snare drum at the local shop. Plus, recent advances in the design and manufacture of snare wires, have provided players with higher quality as well as a wider range of tonal and performance options, like those shown in the following charts.



weight	light	medium	heavy
tone	dark	medium	bright
frequency	low	mid	high
sensitivity	high	medium	low
strands	**16**	**20**	**24**
activity	relaxed	medium	active
decay	wet	mid	dry
sensitivity	high	medium	low
coil type	**long**	**short**	**offset**
articulation	minimum	maximum	medium
spread	wide	tight	moderate
activity	relaxed	active	medium

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Stanton Moore photo by Dwight Marshall • Peter Erskine photo by Karen Miller

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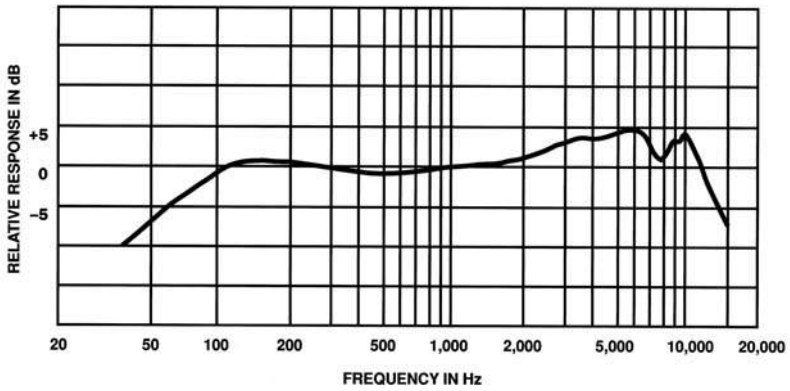
frequency-response graph for a microphone specifically designed for use on a bass drum, it will show peaks in the low-frequency region, dips in the mid-frequency region, and peaks in the high-frequency region. Flat-response microphones are more commonly used to capture acoustic guitar or piano, as well as for stereo miking applications.

Phase

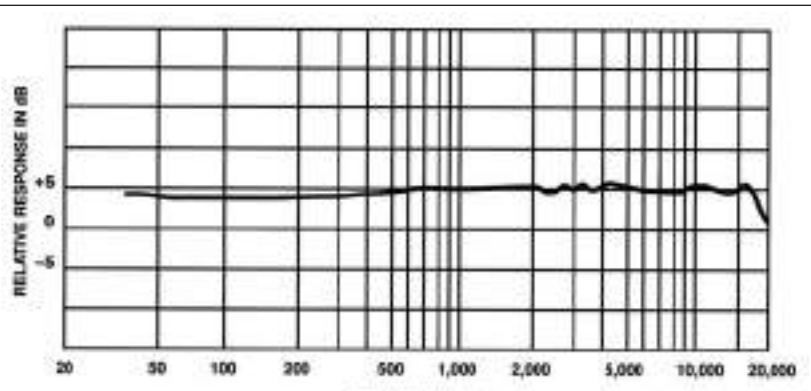
Phase is a measurement of the time difference between two similar waveforms. To put that into real-world drummer terms: If the top snare mic' is out of phase with the bottom snare mic', your snare won't sound good.

If two waveforms are out of phase (delayed with respect to one another), there will be some cancellation in the audio signal reproduced. This phase cancellation is often the cause of a "thin" or "hollow" drum sound. How much cancellation occurs (and the frequencies at which it happens) depends on the waveforms involved and how far out of phase they are. Two identical waveforms, 180° out of phase, will cancel each other out completely.

In physical terms, phase cancellation happens when you have two microphones trying



SHAPED FREQUENCY RESPONSE



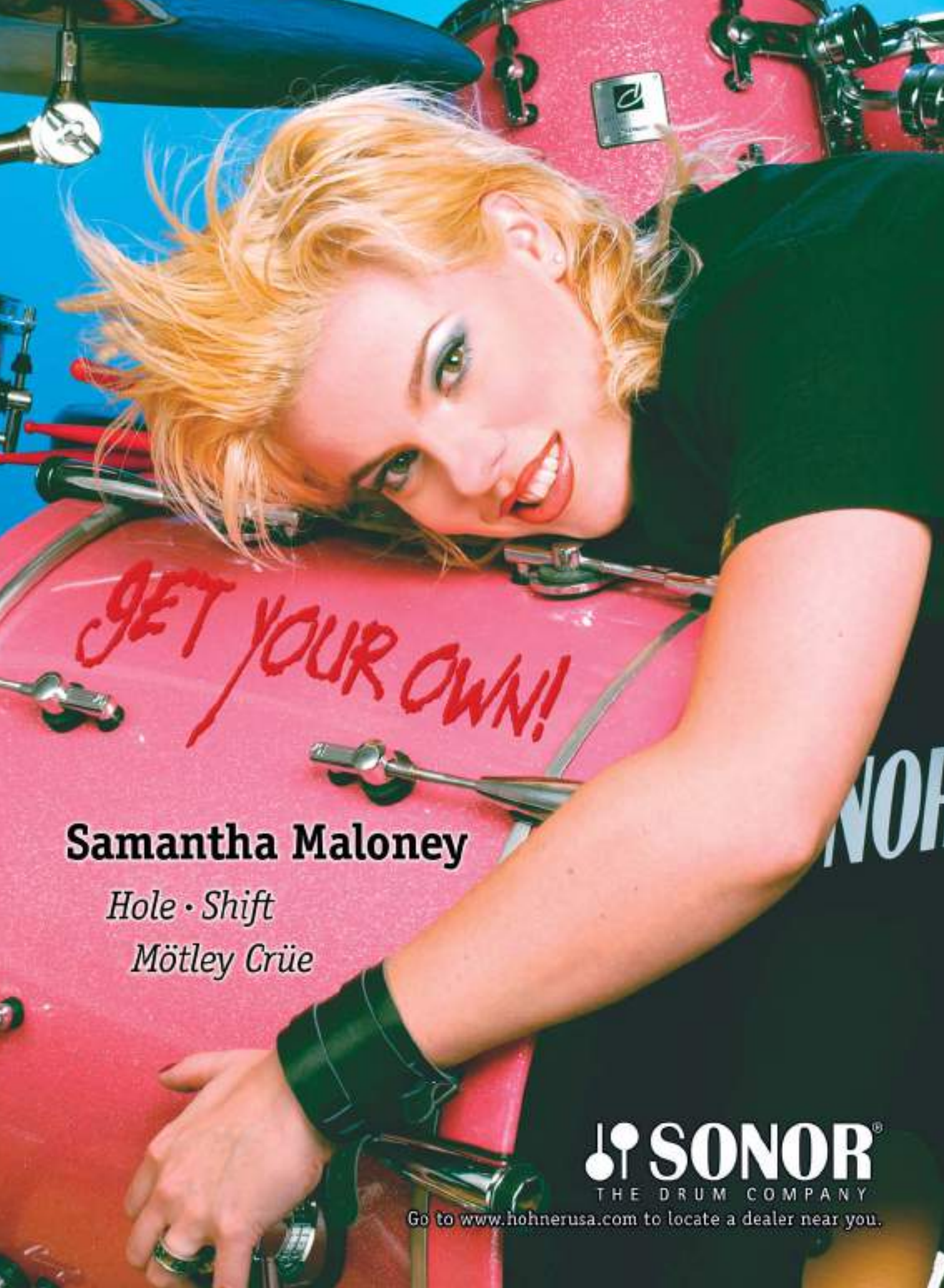
FLAT FREQUENCY RESPONSE

to capture the same sound. Going back to our snare drum, let's suppose we have top and bottom snare mic's, and each microphone is picking up the sound of the drumstick striking the head. However, the bottom microphone picks up that sound a few milliseconds *after* the top microphone does. That small time delay puts the two mic's out of phase with each other, causing frequencies to cancel each other out and creating a "thin" or "hollow"-sounding snare drum.

Fortunately, most sophisticated mixing consoles have a "phase reverse" switch to handle this problem easily. When you hit the phase reverse switch on a mixing console, you're putting one of the microphones back *in phase* with the other.

Now that we know how microphones are powered and how they perform best, it's time to put them to use on the drumkit. That's our topic for next month. See you then!

Andy James has toured with Savatage, The Zeros, and David Sweet. Since 1998 he's been a busy session drummer in Southern California, Seattle, and Miami.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A Drummer's Checklist

by Gary Petersen

The recent *Modern Drummer* retrospective on Jeff Porcaro [August 2002 issue] got me thinking about my "list." You know the one I mean. It's the list of goals and accomplishments we all set for our lives. You've got one, too—although like me, maybe you've forgotten about yours. It begins very early in life, and the first item is often something like, "I want to be a cowboy when I grow up." Or a fireman. Or an astronaut. Eventually, it becomes, "I want to be a drummer."

Anyway, as my fiftieth birthday looms on the horizon, the Jeff Porcaro story got me to re-discover my list and to examine my progress toward achieving the various goals I set along the way. Here's what I found.

Sometimes a checklist is defined by the things that haven't occurred, and maybe never will. But that doesn't mean they're not valid.

I want to be a drummer. Check. Almost seems silly to even mention it. This endeavor began in the mid-1960s in elementary school. The lion's share of everything I learned about music in general and drumming in particular would be delivered to me in the next eight years, ending when I graduated from high school. It came from R.P. Scherer, the band director in my small hometown in Minnesota. R.P. was a marine in the South Pacific in World War II. A gung-ho, semper-fi marine. Just about any cliché one might conjure in this situation would not be much of an exaggeration. But he had great bands, with excellent drum sections. For many of us, he was that one teacher who went beyond being an educator to become a mentor, and his impact on our lives did not end when we left his band room for the last time.

So I learned to play the drums. I wasn't the best, but I was never embarrassed to call myself a drummer or ashamed to play in front of anyone else, on drumset or in a drum section. From the bass drum part of "Stars And Stripes Forever" to the timpani solos in "Procession Of The Nobles" to the mallet percussion intro to "The Pines Of Rome," R.P. put me in good stead.

See Buddy Rich. Check. Actually, see Buddy as many times as possible. Check, check, check, and check. But that first time was magical, as one might imagine. It occurred at The Roof Garden, a second-story ballroom overlooking Lake Okoboji in northwestern Iowa. In our part of the country, it was *the* place. Besides Buddy, Basie also played there, as did Woody Herman, Maynard Ferguson, and rock bands too numerous to mention.

Get a drumset. Check. A red sparkle Pearl.

Go to college, major in music. Check. About 1973, I saw the Stan Kenton band play at The Roof Garden. Stan's drummer was a guy about my age. Like me, he had shoulder-length hair. Unlike me, he was a wizard on the drums. His name was Peter Erskine. (Like me, Peter no longer has shoulder-length hair today.)

Buy a China-type cymbal like Peter's. Check. After meeting Peter and chatting with him briefly, "Be a drummer" changed to "Be a professional drummer." I formed a band, dropped out of college, moved to Minneapolis, and eventually went on the road.

Have name stenciled on drum cases. Check.

Play The Roof Garden. Check. In 1975, my bus was in the loading zone, and my drumset was on the same stage as Buddy's and Peter's. And behind The Roof Garden stage was "the band room," the place where the musicians hung about before the show and between sets. The green room. The tuning room. The dressing room. The place to store the cases. As I first stepped off the stage into this room, I noted one wall was covered with the signatures of the musicians who had played "The Roof" over the years. A wall of musical history, if you will. Of course, I searched until I found it: "Buddy Rich."

Some items on my list were completed the moment they appeared *on* the list, like Sign the wall. Check. About ten inches below Buddy's signature, I penned "Petey." This has been my nickname since childhood. And this gig occurred at a time when my list included "Achieve world fame and be known by one name." Like Buddy, Elvin, Bonzo, or Ringo. I no longer am burdened by this delusion. (However, it is important to note that I am not the same Gary Peterson who played drums for The Guess Who.)

After seeing Buddy, new items on my list included Get Slingerland drums, like Buddy's. Check. Set crash cymbals perfectly level, like Buddy's. Check. Add a second floor tom, like Buddy's. Check. Add a second bass drum, like Louie Bellson's. Check. Learn to play second bass drum. Like Louie. Or Carmine. Or Ginger. Check? Well….

Buy station wagon to tote drums. Check.

So I played professionally and became a journeyman road warrior. I signed other walls in other towns, logging more miles than I can count. I played in jazz bands, country bands, rock bands, and pit bands for musicals. One band was the house band at a strip joint for about six months. I lived through the transition from drunks yelling "Play 'Wipe Out!'" to drunks yelling "Play 'Proud Mary!'" to drunks yelling "Play 'Free Bird!'" I played in a symphony orchestra. Two seasons.

Make a vow with my oldest friend, Chaz, also an R.P. drummer, and one who truly deserves one-name status; never *ever* play "Wipe Out" again. Check. Add a gong, like Carmine's. Check. Add a rack of Roto-toms, like Alex's. Check. Add Simmons drum pads. Like who? Well, I forget, but I bought 'em anyway.

Buy pickup truck to tote drums. Check.

After I heard Jeff Porcaro play "Lido Shuffle," the very top of the list now included, Play that groove, like Jeff. Check? Well, let's just say that this one remains a work in progress. Sure, I can play the notes, but find the groove? Longer than a few bars? Nope.

Play in Europe. Check. Twice.

Get a record deal. Nope.

Get an endorsement contract. Nope.

Be a session player. Check. Did some jingles. Did some demos. Even a movie: *Purple Haze* (not to be confused with *Purple Rain*, also filmed in Minneapolis by some other Minnesota musician who *is* known by one name). I think *Purple Haze* still plays on obscure cable channels, late at night. There's

a reason for its oblivion, so don't bother setting your VCRs. But at least the Slingerlands sounded pretty good.

About this time, a different item goes to the top of the list: Survive. Recurrent headaches brought me to a doctor who found a tumor. After a biopsy, I sat in his office as he told me I had cancer and might last nine months. Three surgeries. The cancer drill. That was in 1983.

Survive. Check. Really *big* check. The biggest one of all. So far.

I discovered that some of the items on the list were now superfluous. I stopped adding equipment. I had long suffered from the illusion that my drumset would define the type of player that I was. That the size of the set would announce the scope of my talent. That before I played a single note, someone walking into the club would see all those drums and cymbals and gadgets and say, "He must be good." The flash and dazzle of my youth became unimportant. As some kind of metaphor, I stopped twirling my drumsticks. I just wanted to be a player. "Be a professional drummer" returned to merely "Be a drummer," and playing music for a living was replaced by playing for the pure joy of playing.

About two years ago, a jazz guitarist hired me to play four tracks on his CD. It was the session from hell. The original concept was solo guitar. Adding other instruments was an afterthought. Hence, there was no click track, and this guy's meter was, well, "free form," to put it delicately. Plus there were countless unmetered breaks in his songs that required take after take after take. No amount of pleading would convince him that we should record the tracks live, and that he could dub his own stuff later. Nope. "Just vibe on it," he said, apparently delighting in his position of authority in the booth and not wanting to join the "hired help" in the studio. So we "vibed" and we "vibed" and we "vibed"—and we endured. There were a few snickers in the parking lot afterward, and we all hoped that the checks wouldn't bounce.

And then I heard one of the pieces on a local jazz station several months later. Get air play. Check. Hear announcer say, "…and Gary Petersen on drums." Check. Behave like a teenager; call the radio station to request the song. Check. Repeat as needed. Check.

Rush to the store to buy a copy. Check. Make sure my name is spelled correctly in the liner notes. Check. Discover that of those original four tracks, he used me on only one. Rediscover humility. Check. But at least it was the track that got the airplay.

My list has changed over the years, as one might expect. Some things that were of monumental importance years ago are no longer so. And some little things that were never on the list to begin with have provided me with a smile or two.

Last December, I learned that the cancer had returned. After twenty years, I would have to go through the ordeal again. Another surgery, radiation, and chemotherapy. All those fun and games all over again. This time, I was sent to the Mayo Clinic for a second opinion and continued treatment. After a day of being poked and prodded, I was laying on my bed in the hotel room, staring at the ceiling and feeling sorry for myself when my cell phone rang. It was R.P. He had learned that my cancer was back, had driven to Rochester, Minnesota, and would be joining me for dinner that night. (You don't say no to a marine.) So we shared a meal and a few stories and a few laughs. We talked about music and life. And while this man has never been prone to mushy, touchy-feely statements or gestures, he taught me yet another lesson at that dinner table that evening: Where there is life, there is hope.

The prognosis is good. The disease is low-grade and slow-growing. The oncologist in charge of my treatment said that after some surgery, a little chemo, and a little radiation, I'd probably be good to go for another twenty years.

Today, in my late forties, I'm still trying to find that Jeff Porcaro groove. I bought Peter Erskine's *Drum Set Essentials* method book to try to pick up a lick or two. And I'm trying to copy some licks from a young wizard named Jose Pasillas. I don't know if Jose has achieved "one-name" status yet. He has from me.

Sometimes one's checklist is defined by the things that haven't occurred, and maybe never will. But that doesn't mean they're not valid. I'm now of the opinion that success isn't necessarily measured by the items I've checked off the list. It might be measured by the mere fact that I'm still adding to the list (Play like Jose), and that I'm still working on something that's been there for twenty-five years: Play like Jeff.

And I haven't played "Wipe Out" in about thirty years.

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Welcome To The Music Industry

You Can't Forget That It's A Business

by Marc Dicciani

If someone were to ask you, "Would you rather have a career in the music industry or a career as a drummer?" what would you answer? Most young musicians might say something like, "I don't want to work in the music industry. I want to *play* music."

That answer might have been appropriate thirty or forty years ago, when things were very different. But today, all of us—pro performers, garage band players, teachers, arrangers, programmers, songwriters, product reps, magazine publishers, record producers, and managers—are part of the "music industry," whether we like it or not. If you are now (or you plan on) making any money in music as a professional, amateur, or hobbyist, you are already *in* the music business.

Anyone who dreams of a career as a drummer owes it to him or herself to learn what the "music industry" truly is and how it works.

What Does That Mean?

Here are some examples of how we are all "in the business." A jazz drummer must know if he owns the copyright to his improvisations or to the transcriptions of his four-bar breaks. The show drummer should understand every word of the labor agreement she, or her contractor, signs with the theater management. The high-school band director needs to know within what limitations he may write a new arrangement of a pop/rock standard for his ensemble. The drum programmer should know if it is illegal to sample Phil Collins' recorded snare drum sound. The young emerging band that composes their own music had better understand what rights they are giving away as they contemplate signing a contract with a music publisher or a record company. And their drummer needs to know whether he has any rights to the songs that the guitarist and lead singer write during band rehearsals.

Anyone who dreams of a career as a drummer owes it to him or herself to learn what the "music industry" truly is and how it works. In addition, there is a whole range of ethical, moral, procedural, and practical issues that successful professionals must deal with almost every day. It's not just about protecting your rights and respecting the rights of others. It's also about creatively and personally combining all of these elements in a way that will ensure a successful and fulfilling career with countless exciting opportunities.

Musicians are, and forever will be, inextricably linked in a vast network with professionals in many different fields. Our careers are dependent on effective interaction with these individuals, knowledge of what they do, and an ability to identify and take advantage of real opportunities where and when they exist. Every successful musician I know of is multi-faceted, finding satisfaction and rewards in doing different things in many areas of music. For example, I know a drummer who teaches music classes at a college, plays with a local wedding band, writes music for intermediate-level percussion ensembles and sells it on the Internet, teaches private students using materials and books that he created and self-published, and writes articles once a year for a national percussion journal. He describes himself as successful and happy.

Recipe For Success

A full-time, diversified music career *is* within your reach. It requires the same recipe for success as in any other field: creative thinking, hard work, and smart preparation and planning. Let's take a closer look at each of these.

Creative thinking. As musicians and artists, we all possess the ability to think creatively, although sometimes it may need to be encouraged and nurtured. A popular phrase to describe this is "thinking outside the box." This means to not just look at things the way they are and accept them, but to challenge assumptions, re-invent "tradition," and take rational yet imaginative career risks. This can also be called "critical thinking," which includes reasoning and analysis.

Hard work. To my way of thinking, this is the most important ingredient in the recipe for success. You can't get there without it! But since you've already demonstrated dedication in practicing to develop your drumming skills, are furthering your knowledge by reading *Modern Drummer*, and have a keen interest in a music career because you're reading this article, then it's likely that you possess the passion and commitment required.

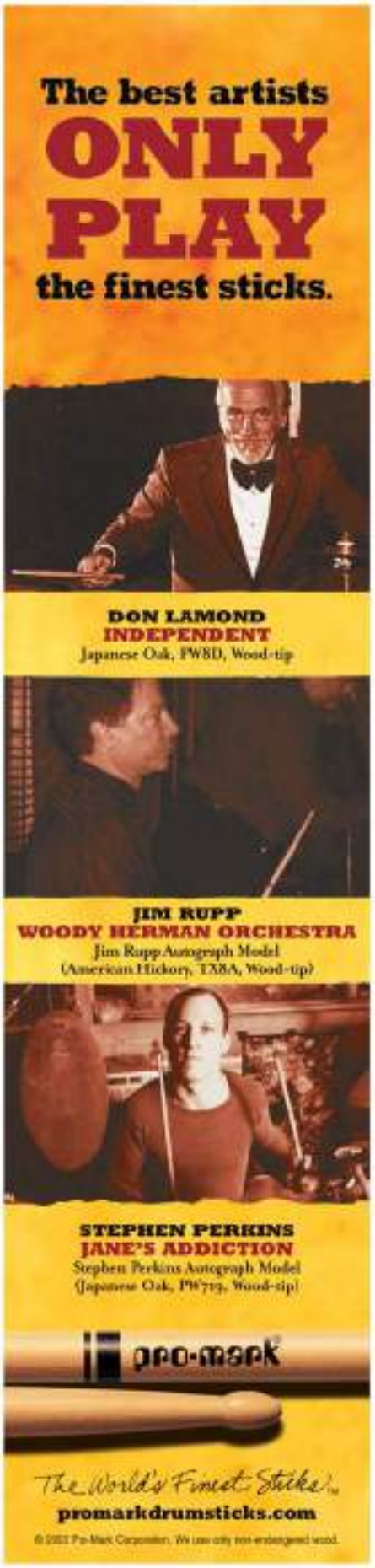
Preparation and planning. Education, information, and resources are the building blocks of knowledge. Most colleges now have courses in music business, or that focus on careers in music. In addition to offering these classes to their full- and part-time students, many schools offer them during the evenings or weekends to anyone. I advise you to take one of these classes. In a very real-world, practical way, they uncover many of the inner workings and myths of the music industry. They explain the often-confusing world of copyrights and contracts, and highlight many additional career opportunities for musicians.

In addition to classes, there are workshops and seminars on industry-related topics, presented by hundreds of local and national organizations. These groups also distribute information about careers in the industry. Most notable among them is the National Academy Of Recording Arts And Sciences (NARAS). Although the Recording Academy is most recognized for its annual Grammy awards, these folks are also advocates of music, music education, and issues that affect intellectual property and the welfare of creative artists. You can contact them online and locate the names and numbers of people at the branch or chapter nearest you. They'll be happy to send you information, including schedules of educational programs and networking opportunities. Also ask them to send you their very informative publication, *The Recording Industry Career Handbook*.

The final direction that I can point you in is toward your nearest bookstore and the Internet. There are many books and Web sites that contain a wealth of information about every conceivable aspect of the music industry, including the business, legal, and financial components, as well as the creative ones.

Whether you're interested in touring with Shania Twain, producing records, booking your own acid-jazz quartet, writing tunes with your ska band, programming drums for film scores, engineering your group's demo sessions, becoming an internationally renowned recording artist and clinician, writing drum instructional books, teaching general music in elementary school, or playing drums at the local club, your success is interwoven into a large and interdependent tapestry of people who want the same thing as you. Understanding what each of these individuals does, and working together with them towards your mutual goals, will help to ensure that you spend your life involved in what you love: drums and music.

Marc Dicciani is the director of The School Of Music at The University Of The Arts in Philadelphia, where he teaches drumset and courses in the music business. He records and tours with jazz guitarist Jimmy Bruno, and has performed with Diane Schuur, Clark Terry, Joe Beck, Stanley Clarke, Doc Severinsen, Snooky Young, James Moody, Ray Parker Jr., and Lee Ritenour. Marc is an artist/clinician for Sabian cymbals, Regal Tip drumsticks, and Remo drumheads. Questions or comments can be emailed to mdicciani@uarts.edu.



Premier Percussion

A Brand-New British Classic

by Rick Van Horn

Premier Percussion, Ltd. has a respected history dating back to the 1920s, when the Della Porta family founded the operation in the midlands of England. Since then, the company has been associated with some pretty stellar names in drumming history, including The Who's Keith Moon, Blondie's Clem Burke, Rod Morgenstein (of Dixie Dregs and Winger fame), and UK drumming star (and feature subject in this issue) Steve White.

While the quality of Premier products has never been subject to question, the nature of the company's business operations frequently have. A succession of owners (including Yamaha, at one point) and some questionable management decisions created a "crisis of confidence" surrounding the Premier brand—especially in the US market.

Over the past eighteen months, the new ownership/management team at Premier UK has taken dramatic steps to turn the company around. From manufacturing processes, to shipping methods, to a new corporate logo, no detail has been overlooked. Along the way, Premier USA was changed from an independent entity to a wholly owned subsidiary of the parent company, and a much stronger focus has been directed at US drummers. In short, Premier Percussion is, to all intents and purposes, a brand-new company today.

MD recently had the opportunity to visit Premier's headquarters in Leicestershire, England, and to discuss the company's metamorphosis with managing director Nigel Sims, sales & marketing director Keith Mann, and US marketing & artist relations manager Joe Hibbs.

Streamlining Production

Keith Mann begins by outlining recent changes in Premier's production operations. "We've been making drums and percussion instruments in our present factory since 1975. We used to make absolutely

Premier's guiding team includes (clockwise from top left) production manager Chris Haylett, sales & marketing director Keith Mann, marketing & artist relations manager (US) Joe Hibbs, managing director Nigel Sims, senior design engineer Nick Hudson, and creative manager Colin Tennant.

Premier On Parade

Following a major overhaul of their production operations, Premier's product line is virtually brand-new for 2003. At the winter NAMM show the company debuted a totally revamped high-end drum line, along with re-designed mallet percussion instruments and a new line of marching drums. Here's a look at the Premier picture today.

Premier Series

All of the company's high-end drum varieties are now combined under a single series name: Premier. Handcrafted in England, the line offers a choice of 6-mm-thick birch, maple, or Gen-X (maple/birch combination) shells (all 3 mm undersize), with or without laminated support rings (except Gen-X). All toms are fitted with an improved ISO mounting system. Ultra-streamlined hand-polished lugs (with anti-rattle nut retainers) and die-cast claw hooks (with molded rubber grips) enhance the character of this series. A selection of finishes is available, including cool wraps, sensational sparkles, and classic lacquer and satin wood stains.

Artist Series

Mid-priced Artist Series drums feature 100% maple or birch 7-ply shells, "Quick Size" mounted toms, 2296 Rok Lok tom holders, improved ISO mounting system on all mounted toms, 2.3-mm heavy-duty rims, new tom mounting brackets with memory locks, 10-lug bass drums, and Everplay (by Remo) drumheads. Finishes include Rosewood, Sapphire, Natural Satin, Topaz (maple only), and Burnt Orange (birch only). Box kits include 6000 Series hardware.

Cabria Lacquer

The Cabria Lacquer line features 7-ply shells (1 ply basswood outside, 5 plies Philippine mahogany, 1 ply basswood inside) finished in high-gloss clear lacquer. Other features include individual tension casings, Rok Lok double tom holders, ISO suspension mounts for all toms, and matching wood snare drums. Five outfit configurations are available.

Modern Classic Snare Drums

The Modern Classic snare drum range (developed in conjunction with Steve White) is designed to produce "the purest and most responsive snare drum tone," utilizing today's technology with yesterday's classic designs. Features include 6-mm 6-ply maple or birch shells with precision-cut bearing edges (as well as brass and steel shells), classic tube-lug design, 2.3-mm hoops, Nickel Drumworks strainers, and Everplay drumheads. Various models are available in 12", 13", and 14" diameters and 4", 5½", 6", and 7½" depths.

Hardware

According to Premier, their hardware is "simple, tour-worthy, and adaptable." The high-end 6000 series features stands with nylon-sleeved memory locks, non-slip wing screws for secure adjustment and easy readjustment, and disappearing booms. The 3000 series features a lighter-weight double-braced design. A full range of bass drum pedals, multi clamps, add-on booms, tom stands, and thrones is also available.

Hosbilt Marching Drums

Hosbilt marching drums feature a free-floating system based on a rope-tension design. This design is said to optimize shell resonance, since nothing touches the shell except for the heads. The drums have 4-mm 4-ply birch shells with beech support hoops, and are fitted with wooden counterhoops. They also feature a tensioning system that allows the player to equally adjust top and bottom heads with the turnbuckle knob. No key is required. The system is made of aircraft grade aluminum, stainless steel, and polycarbonate parts that cannot corrode, making them "ideal for outdoor applications."

HTS 700 Marching Drums

HTS 700 High Tension Series drums feature 6-mm 6-ply 100% birch shells that are lacquered on the inside to increase the overall response and tone of the drum. The HTS "cage" hardware design places no restrictions on the shell, leaving it free to resonate for clarity and enhanced articulation. Drums feature internal and bottom snare strainers, as well as die-cast top and bottom stress rings and suspension and intermediate rings. Tendura batter heads and Everplay marching snare-side heads are standard.

Pipe Band And Premier Lite Drums

Premier also offers traditional pipe-band snare, tenor, and bass drums. In addition, the Premier Lite line of marching drums is designed for younger players or senior marching organizations. Premier Lite models have thin shells and beech-reinforced bearing edges to create a lightweight yet durable marching line.

Mallet Instruments

Premier has completely redesigned its mallet instrument range for improved sound, durability, and aesthetic appearance. Now available are Rosewood marimbas and xylophones, Pro-Concert vibraphones and synthetic-bar marimbas and xylophones, Concert vibraphones and synthetic-bar marimbas and xylophones, chrome and brass chimes, and orchestral and marching bells.

Orchestral Drums

Orchestral drums from Premier include 5½x14 and 7x14 snare drums, a 16x36 concert bass drum, and eight sizes of concert toms. This line includes concert snare drums, bass drums, and tom-tom sets.

Timpani

Premier's range of timpani provides a wide variety of models for players of all ages and skill levels. Models include Elite (ultra-professional, copper, with 3" extension of heads over the bowl), Pro Symphonic (professional, copper, conventionally sized heads), Concert Copper (mid-priced, professional features), and Concert Fiberglass (reduced cost and weight).

Accessories

Premier offers a full line of Everplay (by Remo) drumheads, instrument covers, marching carriers, orchestral percussion stands, and spare parts. •

Premier's headquarters contains evidence of the company's percussive history from the 1920s to the present day.

everything in our product line here, doing every operation including metal casting and chroming. But that's no longer a cost-effective way of manufacturing.

"Today," Keith continues, "our Cabria and Artist Series drumsets are made in Taiwan. We've done all the design work and everything else that we believe is necessary to get good drumsets out of there, and we've gained the ability to deliver the kits at the speed necessary to be competitive. Moving those operations out has opened space in our home factory to develop our pro-end drumset, marching, and orchestral manufacturing. We can focus on R&D and really raise our game with regards to building hand-made quality instruments."

Hand-made quality is what the current factory operation is all about. Under the direction of production manager Chris Haylett, a small but highly skilled and versatile staff creates the drumshells for Premier's new pro-level drums. Now dubbed simply the Premier Series, the line offers maple, birch, or Gen-X combination shells, in a variety of striking finishes. Shells are hand-formed from individual veneers, then pressure-molded and cured in a microwave process. (Certain large sizes, like marching and concert bass drums, are individually glued, stapled, and clamped in a time-honored process.)

Shells are carefully prepared for an intensive finishing process that involves many steps of hand-sprayed stains, lacquers, sparkles, and other treatments that give the drums a deep, rich appearance. Equal attention is given to the creation of bearing edges, which are cut on a router, then hand-sanded, waxed, and polished. Computer-controlled drilling machines then cut the holes that will receive the various hardware components.

When it comes to those hardware com-

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Hand crafting is an element of each operation on every Premier Percussion instrument.

ponents, Premier's "new approach" includes an almost total redesign of their lugs, mounts, and other fittings. This effort was largely the responsibility of senior design engineer Nick Hudson, whose job it was to bring what he calls "a hodgepodge of looks and designs" into a unified design appearance—while improving functionality as well.

"For example," says Nick, "our RokLok double tom mount design was fifteen years old. There's nothing wrong with the RokLok, but it didn't fit in with our new concept of styling. Changing its appearance also gave us a good opportunity to correct one or two little faults with it. On the old RokLok, the holding screw tightened directly onto the nylon ball. It held the position quite rigidly, but over a period of time you got a lot of scarring on the ball. Eventually, if you wanted to move the arm just a tiny bit, you'd run into problems. Now we have a steel cap that fits over the end of the screw, with a special cutout on the inside that mates up with the ball. It won't slip, and we don't have any scarring effects. Little improvements like that help the longevity of the

component—and also help the player, which is more important."

Another example of form aiding function is Premier's totally new lug. It combines a simple, two-part construction for efficient tuning with a design that lends itself to the company's famous chrome finish. Says Nick, "The actual shine you see is the nickel. The chrome plating covers that, and it's the amount of surface polishing that you do that creates the gloss. In order to get a high-quality polish job, you have to design the components with smoother surfaces that can easily *be* polished. That's one reason that our new pro-line lug is so smooth, simple, and streamlined."

Beyond Drumsets

Premier is also active in educational and marching percussion. Says Keith Mann, "We participate in all the major band shows and music educators conferences, and several of the major drum corps endorse our gear. We're also working hard to make sure that people selling our extensive line of marching and orchestral products have a working knowledge of them. We need to be sure that if a customer goes back to the store with a problem concerning the pedal mechanism or the clutch on a timpani, the store has the ability to answer the basic questions."

A New Approach

Premier sells products to eighty-two countries around the world. Still, they recognize that the US is their largest potential market. Says Keith Mann, "Drummers in the US are very demanding. They know what they like and what they don't. A drummer's desire to walk in the store and buy a product is often generated by word of mouth. And that usually comes from another drummer who has a good experience with our products. I'd rather be creating that good experience for everybody than spending millions on marketing."

To help them sell drums in the US, Premier is dealing with a network of separate shops rather than relying on a major retail chain. "We have over five hundred accounts in the US," says Keith. "If we can sell them drums and give them good service, things will build from there. I'd rather have that many 'smaller' dealers than put all our eggs in one mega–chain store basket."

US marketing & artist relations manager Joe Hibbs adds, "Every day we find more and more dealers who are open to having a line that has a history to it. They also appreciate a manufacturer's being able to pay more attention to them as individuals—to become more connected to the people behind the counter. We now have the time and the ability to do that. We *want* to build relationships like that, because we want our dealers to carry those relationships forward to their customers."

Timing Is Everything

Because they were made exclusively in the UK for many years, Premier drums gained a reputation for slow delivery to US consumers. But Keith Mann says that the company has worked hard to overcome problems in that area. "We now carry an inventory of stock in the UK and in the US," he says. "So unless we're talking about a drumset in a custom color, just about everything is available within four weeks or less. One of the things that we've worked particularly hard on is to maintain an inventory of hardware, because that's the sort of stuff that drummers might need on short notice, right off the dealer's shelf. We can help serve that need, because we have hardware in stock all the time."

New Kid In Town

As we went to press with this story, we learned that Colin Schofield, long-time vice president of marketing for Zildjian Cymbals, had taken a new position as vice president of sales for Premier in the US. Colin began his career in the marketing department at Premier UK after graduating from England's Leicestershire University.

Says Colin of his new position, "I've always had a special interest in Premier, and I respect the work being done by Nigel, Gary, Keith, and the rest of the Premier team. I'm eager to join them and to help build a business in which I sincerely believe."

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Premier

Joe Hibbs adds, "Cabria kits and hardware items are generally ready to go in our Moorestown, New Jersey warehouse. Getting them out is basically just a matter of processing orders, which only takes two to three days. We also have a special arrangement with UPS whereby UK-manufactured high-end drums come in via overnight shipments at least once a week. They go directly to Moorestown, allowing us to get them turned around and on their way to the dealer in just two or three days. That means that a dealer—and a drummer—no longer has to wait six months or more for a specialized pro-level drumset.

"Improving delivery time may not sound like rocket science," Joe concludes. "But for us, these are huge steps. If you dealt with Premier over the past several years, you'd hear, 'Well, we don't really know when it's coming. We'll give you a call when it gets here.' That's not what drummers want to hear. Today, our current stock list contains what's in the US warehouse as well as in the UK, along with what containers are coming in, and what's currently in the production line. So we can tell the dealer—who can tell the drummer—exactly when to expect delivery of each item."

The Overseas Aspect

Part of Premier's streamlining effort involved transferring production of the Artist and Cabria drum lines to Taiwan. How does the UK-based company deal with product development and quality control for those lines? Keith Mann responds, "At the moment, it's overseen by our senior design engineer, Nick Hudson, along with Paul Hawes, who is also an engineer. They do all of the designing here at home, but they spend a great deal of time shuttling between the UK and Taiwan to oversee how those designs are implemented.

"We're very strict with the products that we get from Taiwan," Keith continues. "We've stopped production several times when we discovered that the birch wasn't the right standard, edges weren't right, or tooling wasn't precise enough. I think we've actually moved the factory into new territory, in terms of creating a better, more feature-oriented product than they've ever made before."

Educational Approach

Considering their extensive orchestral and educational percussion line, it's not surprising that Premier would be active in the percussion education field. Says managing director Nigel Sims, "We're very keen on helping to educate drummers—and promoting what we are about—within the schools, colleges, and universities. Our new US director of educational services is Greg Rinehart, of Texas State University. He's a well-rounded musician who's known and respected at the university level.

"Most of the drummers in a high-school marching band will also play a drumset at some stage in their lives," Nigel continues. "We want to create a link between the Premier marching drums they're playing in school and the kit they play when they start playing for themselves. The same goes for pipe band, which is a massive activity on the West Coast. Pipe-drumming multi-champion Jim Kilpatrick does frequent clinics for us. And we're working to get our Web site to the stage where kids can download educational information and tips on playing. We have a wide cross-section of experienced endorsers who want to help us with these educational goals.

"We'll also be promoting more drumset clinics in 2003," Nigel concludes. "Those might include [UK star] Steve White, Gene Lake, Eric Tribbet, and several artists who we've just signed recently. We want to show our customers that we appreciate their support—and help to educate them at the same time."

Onward From Here

Keith Mann sums up Premier's current outlook, saying, "Premier has a great heritage and history. It has had great drummers like Keith Moon play it. If you buy an instrument with Premier's name on it, we want you to feel confident that that name stands for great sound and great service. That's what we're aiming for. Premier is a new business today, with a totally new product line and an equally new approach to selling that line. Fortunately, it's a new business with a heritage on which we can call in order to create great drum and percussion products. It's an exciting time for us."

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The Ultimate Drum Quiz

Questions To Make Your Head Pound!

There are as many drum styles as there are musicians with sticks in their hands. From primitive beating on African logs, to the driving dance beats of rock, to the mind-twisting explosions of experimental jazz, drums are the urgent heartbeat of music.

If you love drums-as an art form and a sub-culture of the world of music-then try your hand at the following questions. They touch on all different musical styles, from rock to blues, jazz to world beat. You'll find the answers to the quiz on page 164 in this issue. Good luck!

1) Name the extraordinary rock and blues drummer who got his nickname because of the color of his hair.

2) What drummer played in the progressive rock/fusion band The Dixie Dregs as well as the '80s hair band Winger?

3) Benny Goodman recorded "Sing, Sing, Sing" with a wild drum beat. Who was the drummer on this popular song?

4) Who played drums in Miles Davis's late 1950s quintet?

5) This innovative and experimental drummer did the percussion work on *Interstellar Space*. Who was he, and whose album was he playing on?

6) What drummer was the most in demand for his style and flexibility in both recording and live situations from the mid 1960s through the '70s?

7) Who was the original drummer for The Velvet Underground?

8) Who was the percussionist for The Mothers Of Invention during the *Apostrophe* recording session?

9) Who was the drummer on Rod Stewart's song "Maggie Mae"?

10) Billy Cobham recorded with another band prior to joining Mahavishnu Orchestra in 1970. Name the band.

11) What drummer recorded "In-A-Gadda-Da-Vida" with Iron Butterfly?

12) What famous female political figure guest drums on the single "When The Ball Drops" by Frank Zappa's daughter Diva?

13) What prog-rock drummer was an extra in the Beatles film *A Hard Day's Night*?

14) What drummer has played with progressive rock, pop, and jazz artists including Frank Zappa, Jeff Beck, David Torn, Herbie Hancock, and Tony Levin?

15) Three supergroups of the 1960s and '70s had drummers whose sons grew up to carry on the drumming tradition. Name the three sons.

16) Match the drummer with the correct band and album.

1) Badfinger/*Badfinger*
2) Bruce Springsteen/*Born In The USA*
3) Frank Zappa/*Sheik Yerbouti*
4) Pink Floyd/*The Dark Side Of The Moon*
5) The Kinks/*The Village Green Preservation Society*
6) Yes/*Fragile*

a) Bill Bruford
b) Max Weinberg
c) Mike Gibbons
d) Nick Mason
e) Mick Avory
f) Terry Bozzio

17) This drummer, who died in 1978, said he never had a drum lesson and routinely destroyed his kit on stage. Who was he?

18) Elvin Jones will forever be remembered as one of the most innovative drummers who ever played, mainly due to his work with what group?

19) This jazz drummer was originally a saxophonist who played R&B before he took up drums to play with Charlie Mingus. Who is he?

20) This TV and film funnyman once worked as a drummer in jazz and rock bands, and nearly became a member of Steely Dan. Name him.

21) Who played drums on each of these classic jazz recordings?

1) Miles Davis/*Kind Of Blue*	a) Alex Acuna
2) Herbie Hancock/*Maiden Voyage*	b) Arthur Taylor
3) Weather Report/*Heavy Weather*	c) Billy Cobham
4) Mahavishnu Orchestra/*Birds Of Fire*	d) Dannie Richmond
5) Jeff Beck/*Blow By Blow*	e) Frankie Dunlop
6) John Coltrane/*Lush Life*	f) Jimmy Cobb
7) Dave Brubeck/*Time Out*	g) Joe Morello
8) Jim Hall/*Concierto*	h) Richard Bailey
9) Oliver Nelson/*Blues And The Abstract Truth*	I) Roy Haynes
10) Charles Mingus/*Mingus Ah Um*	j) Steve Gadd
11) Thelonious Monk/*Monk's Dream*	k) Tony Williams

22) Name the drummer who played on every Miles Davis album from *Big Fun* to *You're Under Arrest.*

23) What well-known drummer was a member of the jazz/fusion group Brand X?

24) What member of a well-known band was originally trained as a guitarist, and only picked up the drumsticks for the first time when he joined the band for which he is famous?

25) Drummer Dave Grohl has played drums in three popular groups. Name the three bands.

26) Drummers who can handle lead vocals are few and far between. Who filled that bill for The Eagles?

27) A classic California surf song of the 1960s featured an extended tom-tom solo. Name the song, the band, and the drummer.

28) This pop female vocalist started out as a drummer, winning a drum contest at The Hollywood Bowl when she was a teenager. Who was she?

29) This artist's emotional African rhythms were a major jazz influence in the 1970s, helping to initiate the world beat movement. Name the artist/drummer and the recording that led the way.

Excerpted from Johnny Maestro's Music Trivia Quizbook *by Tom McCann, Jack Klotz, Mike Fredrickson, Stu Shames, Charlie Miller, and Larry Hambrecht. Due for publication in early fall 2003 by Strider Nolan Publishing, Inc.*

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Enjoying The Great Outdoors

by Rick Van Horn

Over the years, I've performed outdoors for various reasons, and under widely different circumstances. It might have been something as simple as an afternoon wedding party, or a situation where the club in which I was working decided to do some sort of outdoor promotional night. I worked two summer seasons on a "patio gig," playing from 6:00 to 10:00 P.M. on an open-air dance area. And on a few occasions my band was involved in large-scale outdoor concerts. Each of these situations presented me with physical, emotional, and musical challenges that were tremendously different from those I normally faced on my regular indoor club gigs. Let's take a look at some of those challenges, and what you might do to prepare yourself to meet them should you be faced with an outdoor playing situation.

Unusual circumstances can occur on outdoor gigs. I've been caught in a sandstorm, had ashes from a forest fire settle on my kit, and once had to surrender the bandstand to a skunk.

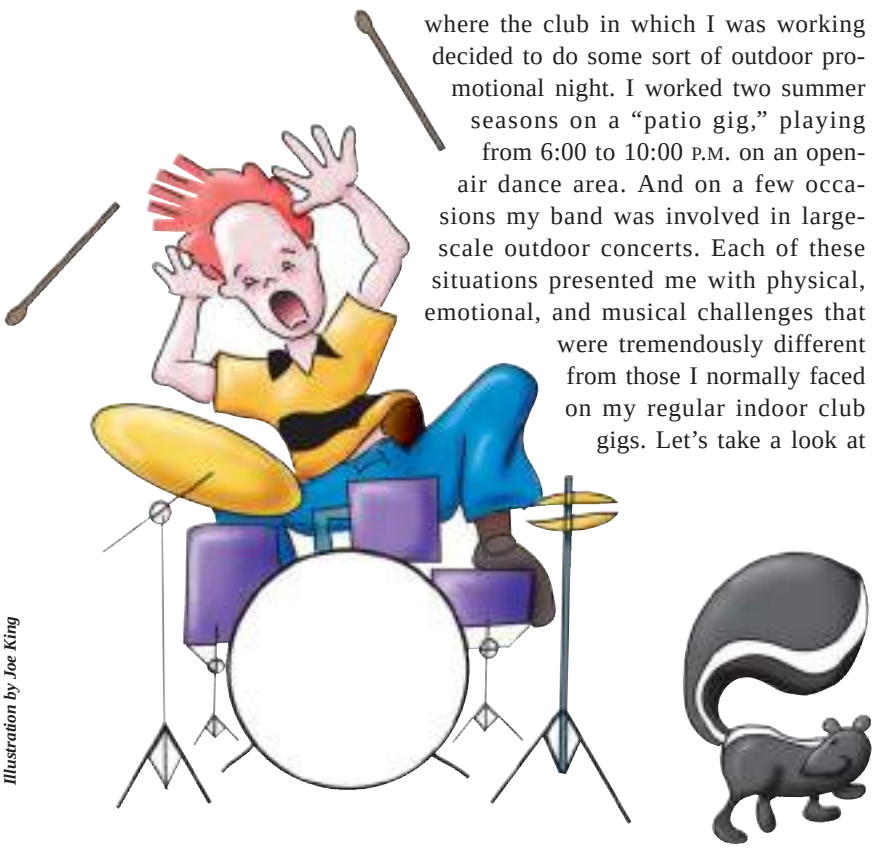

Illustration by Joe King

Drum Sound And Volume

The first thing you'll notice when you take your kit outside is that the drums sound very weak. This is simply due to the fact that when played in the open air, your drums have nothing surrounding them to contain or reflect the sound. Unfortunately, there's very little you can do to the drums to overcome this problem. You can tune the heads a bit tighter than usual and remove any muffling in order to maximize their natural resonance and projection. But this will likely be only a minimal improvement. As thunderous as drums may seem within the confines of a club, they just aren't designed for loud or long-range projection in the open air. Consequently, depending on the nature of the gig, you may need some sort of amplification.

If you're playing a large-scale concert where a professional sound system is provided, you can generally rely on the sound technician to mike your drums satisfactorily. If you normally mike your drums yourself, and your regular sound system is capable of handling the increased projection demands of an outdoor situation, then you're also likely to be adequately prepared.

In some cases, more or larger amps or speakers are required to augment a band's regular PA in order to create an acceptable outdoor system. It may also be necessary to add mic's on your kit. If you normally use only kick, snare, and tom mic's when inside, you may find that outside you'll also need overheads to pick up your cymbals, and a separate mic' for

hi-hat. Just remember that your kit is virtually naked out there; if you want your audience to hear all of it, you'll need to *mike* all of it.

If you're not used to miking your drums, this may all be very new. It isn't necessary to employ a huge mixing board with multiple channels if that's not what your band normally uses. If there isn't room in your PA for drum mic's, consider renting a decent-sized keyboard amplifier with multiple-channel capability (the type popular for multi-keyboard use) or with a small mixer as an outboard accessory. Don't use a bass or lead guitar amp; you need something with a wider frequency response to cover the range from bass drum to crash cymbals and hi-hat.

Using this system, you control the amplification of the drums yourself, and put the sound source alongside the other instrument amps. This setup may provide enough amplification; if not, the "drum amp" can be miked into a single channel of the main PA. This "drum amp" system is a little tricky, since there may or may not be a sound technician out front to balance the sound. If there isn't, try to listen to the amplified drum level, and be sure that it's balanced with the level of the other amplified instruments.

Before you go crazy with amplification, though, be sure that it's necessary. If you're doing an outdoor gig in a band shell (or some other semi-enclosed or semi-covered area designed for musical performance), you may find that the acoustics have been engineered for the purpose, and the drums project adequately by themselves.

In another case, you may be playing a small private function at a residence (at poolside perhaps), or in a patio area of a country club or restaurant. In such locations, creating enough volume might be the least of your worries. To the contrary, you may have problems keeping the volume low enough to avoid disturbing the neighbors and attracting the local constabulary. Remember that when playing outdoors, you don't have the security of four walls and a roof containing your sound. It's out there for everyone in the immediate vicinity to hear—whether they want to or not.

Emotions

I always get a big kick out of playing outdoor gigs, primarily because they're something out of the ordinary for me. So I always approach them with enthusiasm, and perhaps a little bit of "pop festival" fantasy. But while enthusiasm for a gig is generally beneficial, it must be controlled so that your playing technique and volume level don't suffer. If the gig is a big-time showcase or outdoor concert, then naturally some hard, flashy playing is called for. Just be sure to pace yourself, and perhaps do a bit more warming up than usual so you don't blow yourself out in the first two numbers. Additionally, be aware that enthusiasm creates an adrenaline rush that can, in turn, boost the tempos a lot. Don't lose your control or your groove; keep your performance professional.

On the other hand, remember that a

small wedding party, whether outdoors or in the local Elk's Hall, is still a wedding party. Approach your playing accordingly.

The Elements

Many outdoor performances are held on warm summer afternoons. Assuming that you'll be setting up, playing, and tearing down under the sun, that's a long time to be exposed. You should be prepared against the threats of sunburn, dehydration, eyestrain from glare, and heat prostration—any one of which can ruin the fun of an otherwise "hot" performance. You should dress appropriately, including some covering for your head and face. If possible, try to provide yourself with some sort of shade, since there may be no covering for your playing area. Bring your own supply of thirst quencher; something like *Gatorade* is recommended. Have a pair of sunglasses; it's no fun to play while staring into the setting sun. Be sure to have a good supply of sunscreen. Nothing spoils the memory of a musical day in the sun faster than a painful sunburn to take home with you.

In addition to your sunblock, be sure to use insect repellant. It's tough to play a solid groove when your hands are busy scratching mosquito bites.

All of the above suggestions are just to take care of *you*. Don't forget about your drums! Setting up in an unshaded area plays havoc with drumhead tension and can result in drums that sound like soup kettles. Shells and plastic finishes can be damaged if left in direct sunlight too long. And don't forget that reflective chrome and bronze surfaces get hot enough to cause skin burns fairly quickly. I've had more than a few fingers scorched on hot rims and cymbals.

Obviously, a drape of some sort to cover the set when you aren't playing would be a very good idea; a canopy that protects the set (and you as well) while you're playing would be even better. If you can find out beforehand what type of area your band will be playing in, it might be a worthwhile investment to go to a party-supply company and rent a lawn tent or awning to protect the entire band from the sun.

Of course, outdoor gigs don't just risk problems with the sun. Many such performances take place at night, when a whole new set of problems exists. Normally, summer nights are quite comfortable, which is the reason for outdoor evening shows in the first place. But be prepared for the possibility of chilly air, high humidity, and even fog. Depending on your proximity to a source of moisture (especially in the cases of beach or pool parties), you may find dampness settling on your kit. While this is generally not a tuning problem with plastic heads, it doesn't do the hardware or the drum finish any good, especially if you're near salt water. Again, a between-set cover is called for, and the kit should be wiped dry with an absorbent towel prior to being packed up.

Damp evening air can also create problems in your muscles and your respiratory system. Nominal attention to the weather forecast for the evening of the gig (along with a little common-sense information-gathering about the playing location) should help you dress appropriately.

An element of evening performances with which you should be concerned is darkness. If you're playing an organized concert, it's likely that stage lighting—including backstage work light—will be provided. But if you're doing an informal outdoor function—like a beach party, pool party, or promotional spot—you may find that you don't have any light to perform in, much less to set up or tear down by. I've run into situations where my band arrived ready to set up, only to discover that there was no electrical power whatever! Your only real insurance against this sort of problem is to make sure the employer knows your power requirements thoroughly beforehand, so that generators or extension cords can be provided.

As for adequate lighting, if you can bring along a couple of the portable, stand-mounted work lights available at most home building centers, you may find them very useful—if for no other reason than to give you work light by which to pack up at the end of the night. At the very least, bring along a strong flashlight.

The two greatest problems that you're likely to face from the elements on an outdoor gig—day or night—are rain and wind. Rain generally dictates its own solution: You quit playing, pull the plug, and get yourself and your equipment under shelter as soon as possible. Luckily, in most cases your audience and/or employers will be doing the same, so nobody is going to blame you for doing it.

Wind is a different problem. While a fair breeze may cause no difficulty for the audience (or for your guitar player), it may be enough to tip cymbal and mic' stands, and to create wind howl in drum mic's. If you normally play on a drum riser and you can use bungee cords, turnbuckles, or other means of anchoring your stands to the riser's top, you should be in good shape. Otherwise, be prepared to weigh down your stands in some manner. In the past, I've used bricks, sandbags, tape, and several other methods—some very much on the spur of the moment. I heartily recommend advance preparation over on-the-spot creativity.

Wind howl from microphones can usually be controlled by foam windscreens that either come with the mic's or can be purchased for them. In a pinch, a sock over the end of the mic' can serve, although the fidelity (not to mention the aesthetics) of the mic' will be reduced.

The Unexpected

There are a few unusual circumstances that can occur on outdoor gigs, some of which bear no real possibility for preparation. I've been caught in a sandstorm, had ashes from a forest fire twenty miles away settle on my kit, and once actually had to surrender the bandstand to a skunk. I don't have any real advice for situations like this; you'll have to improvise.

I don't mean to imply from all these "problem" stories that playing outdoor gigs is more trouble than it's worth. Quite the contrary—I've found them to be a great break from the normal routine and, generally, a lot of fun. I simply encourage you to think about the special requirements of such gigs ahead of time. Be prepared to meet those requirements so that you can spend your time on the gig enjoying the great outdoors!

Excerpted from The Working Drummer, *by Rick Van Horn. Available in bookstores, drumshops, and through the MD Library.*

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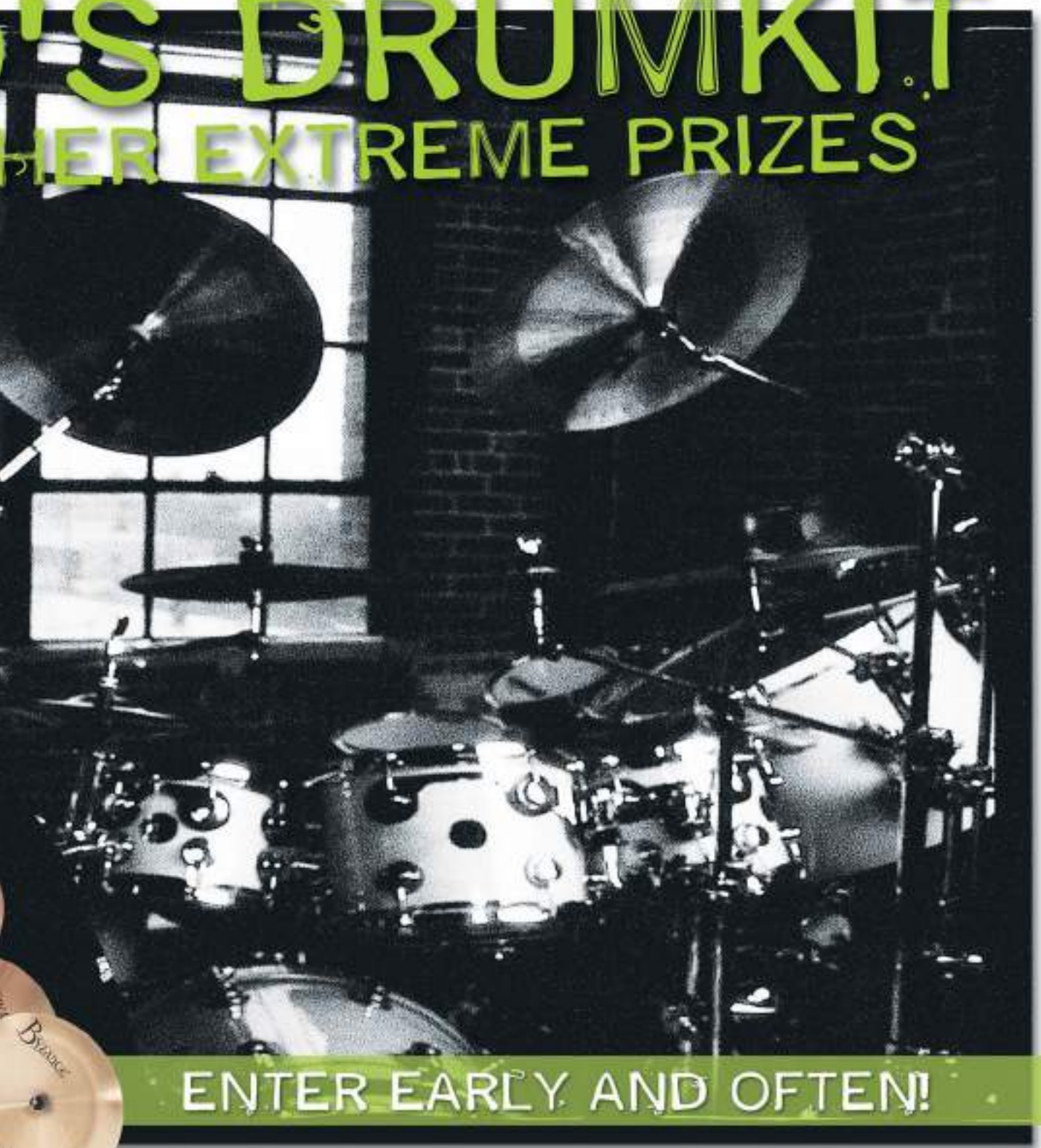

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True Confessions

An Interview With

Mike

Mike Marsh will tell you he's had no formal training in his fifteen years behind a drumkit. That aside, he is an intensely song-oriented drummer with an astonishing facility for infusing the acoustic emo-rock of Dashboard Confessional with a refreshing spark of technical wizardry. Maybe that's not surprising for a drummer who claims to be influenced by every style of music imaginable, from punk and metal to jazz, Latin, and gospel.

Describing himself as "a sponge," Marsh has literally absorbed influences from every drumming-related experience he's ever had. And it's impossible not to be swept away by his contagious enthusiasm. When you love what you do, it's a beautiful thing. Mike Marsh clearly lives, breathes, eats, and sleeps drums.

Story by Gail Worley

Marsh

Mike's drumming career began just out of high school, in a South Florida rock band called The Agency. "I learned the ropes of being in a band—and how to play drums—from The Agency," he admits. "I sang lead in that band as well." After eight years, The Agency was in decline. Around that time, though, Mike got a call from his friend Chris Carraba, who'd been the singer in emo heroes Further Seems Forever. "Chris asked me to tour as the drummer for his solo project, Dashboard Confessional, and I was ready for a change."

That tour allowed Marsh to regain his bearings, and, inspired by the excitement of Dashboard Confessional's growing popularity, he realized he missed having his own band. Mike regrouped with former Agency members Chris Drueke and John Owens, and new bassist Dan Bonebrake (who played with Mike as Dashboard Confessional's touring bassist) to form Seville. When Seville wound up touring as the opening act for Dashboard Confessional, Bonebrake and Marsh found themselves doing double duty as a rhythm section. "Eventually Chris offered Dan and me a piece of Dashboard Confessional," Marsh says, "because up until then it had been his solo project. I chose to be in Dashboard, and Dan stayed in Seville." The drummer has never looked back.

Dashboard Confessional's latest release, *A Mark, A Mission, A Brand, A Scar* ("Chris likes these big story titles," Mike laughs), takes the band's sound to the next level with the introduction of electric instrumentation. But what really distinguishes Dashboard Confessional from countless other emo-genre bands is a unique phenomena one might refer to as "'Kumbaya' with tattoos."

At any Dashboard gig—regardless of venue size—audience members invariably know the words to *every* song, and they sing along. As Mike explains, this intimate fan/artist connection is a byproduct of the singer's attempts to assuage his own shyness. "When Chris first started this project," Marsh explains, "it was just him and his acoustic guitar. He had really bad stage fright, so he'd walk out and say, 'This *is* the Dashboard Confessional. If you know the words, please help me and sing along.' Eventually, he didn't have to say anything; people were just doing it. When you get 5,000 people in a room singing every word, it's the most exhilarating, amazing experience you could imagine. It's another perk of being in this band. I've grown to love it."

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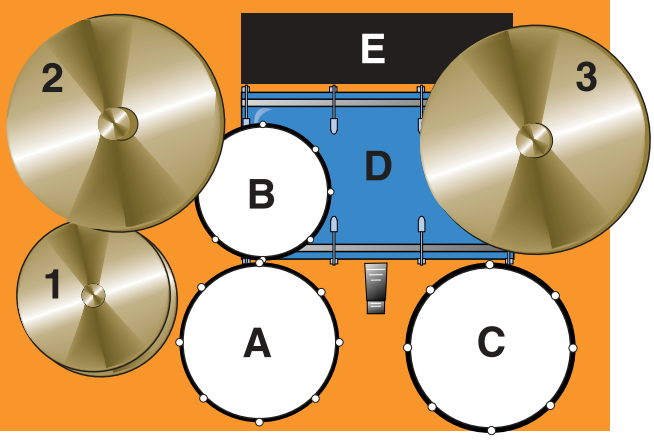
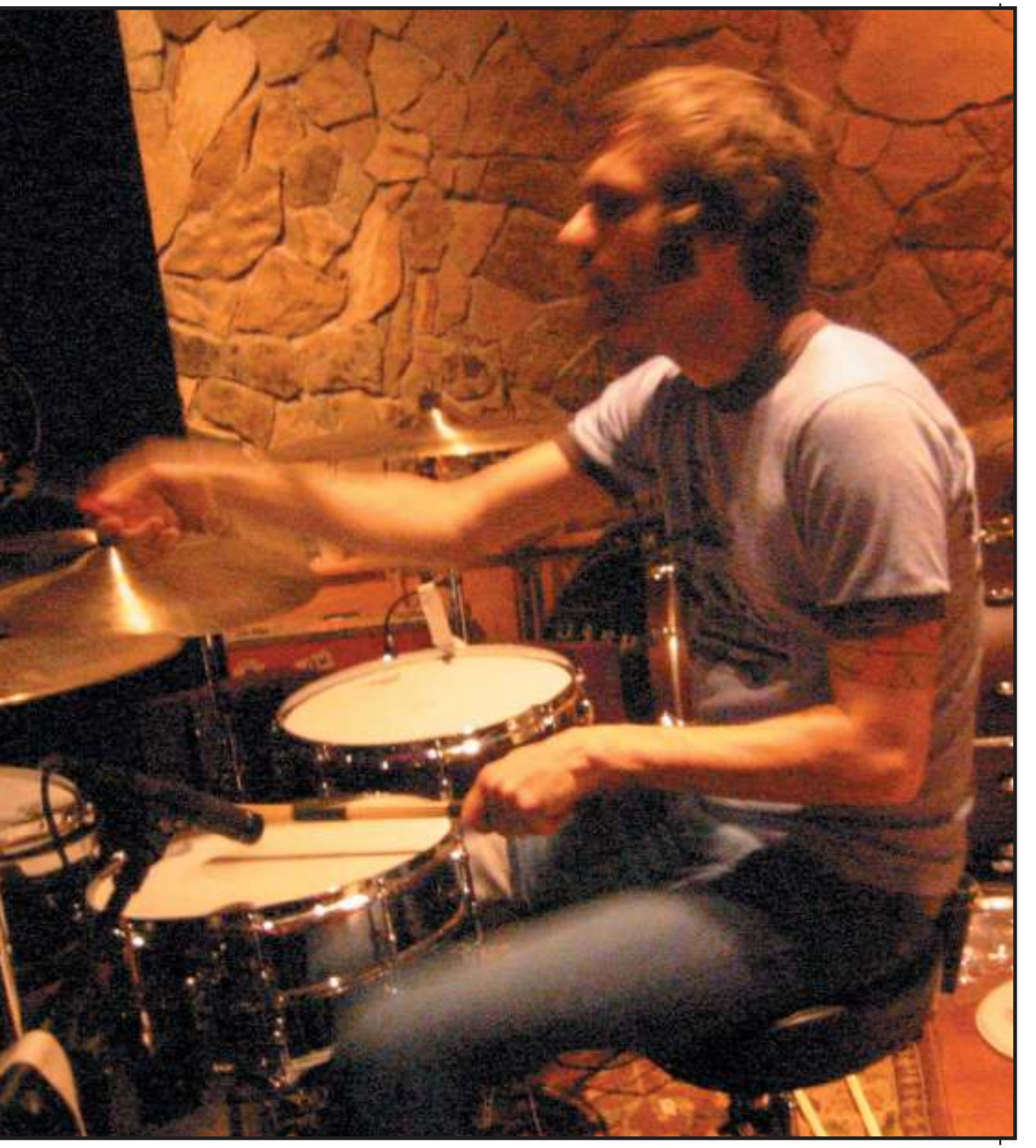
Sticks: Vic Firth American Classic Extreme 5B model (hickory)

Microphones: Shure SM57 on snare, Sennheiser 604 on toms, Sennheiser 421 on kick, Neumann TLM103 for overheads





MD: The new CD, *A Mark, A Mission, A Brand, A Scar*, is the second studio album for Dashboard Confessional, but the debut of the group as a full band.

Mike: I'd been in the band for just two weeks before we recorded *The Places You Have Come To Fear The Most*, so I only appeared on four songs. We've been developing as a band over the past two years, and this record shows how far we've come. Chris is still writing the songs, but now we're all part of the arrangements. I'm incredibly proud of all the songs, and I've never played better in my life than on this record. I think I sound more like a rock drummer than I did on previous recordings, because this is a *rock* record. It's been quite an exciting experience, and with the addition of electric guitar on some songs, it's quite an eclectic album.

MD: Who are your top drumming influences?

Mike: John Bonham, Stewart Copeland, and Neil Peart are the guys who come to mind. Bonham had such a great feel, and he had all of these fancy little grace notes going on. Plus there's something about his sound that has always stuck with me. Bonham's drums just sounded so musical.

Once I started playing along to Rush records, I began to worship Neil Peart. He creates all these *insane* drum parts that sometimes don't even make sense, but somehow they work. I also love how accurate he is: If you listen to Rush records and then listen to a live recording, he's playing the same exact thing. There's not a detail

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missing. That, to me, was an incredible thing for a human being to be able to do, considering how busy his drum parts are.

Then I moved on to The Police, which had a bit more groove to it. The first time I saw Stewart Copeland on video, you could just see the veins popping out of his arms. It's almost like he's mad at his drums, he's playing with so much fury. It blew my mind to watch someone who could play with such energy.

MD: Readers have mentioned being impressed by your fluid motion around the kit. How did that develop?

Mike: Playing with a flowing motion is so important. As a younger drummer, I talked to many older players who advised me against developing habits that could lead to injury. I really heeded their advice, because I wanted to know everything I possibly could about my instrument. The concept of flow really stuck with me.

At one point I worked at a drum shop called Resurrection Drums, where I met a lot of drummers. There was this one older drummer named Raymond who offered a lot of good advice. He pointed out, for example, how the way you move your wrist when you're revving a motorcycle is *naturally* the way it's supposed to move, and that's the way you're supposed to whip a stick at your drum. That made sense to me. I'd already been playing drums for many years at that point and had developed *some* technique; I knew how to do double-stroke rolls, press rolls, and all sorts of rudiments. But I wasn't sure if the way I was holding my sticks was proper. In five minutes talking to Raymond, it made me so much more fluid and such a better drummer.

I worked at Resurrection Drums for about three years. Working in a drum store in Miami was an invaluable experience. I was surrounded by Latin drummers and all of these young Gospel drummers who would come into the store. Gospel drummers have the best groove—and the best feel—that I've *ever* heard. These guys would come in and just knock your socks off. I'd watch and listen really closely. Then I'd go home and try to emulate them as well as I could. Sometimes, if the guy was a regular customer, I'd ask him to play over and over for me.

When the Latin drummers would come in, they'd play congas and do all these crazy rudiments with their hands. I'd be like, "How is that possible?" But the experience of working in that store changed my life, in terms of my drumming. I also had the chance to teach there.

MD: Let's talk about your kit.

Mike: I'm playing a Gretsch kit. I just signed an endorsement deal with them, which is an absolute dream come true. When I was younger, I was lucky enough to play a Gretsch kit and really hear what a drumset should sound like. To me, they sing. I understood why Gretsch was an exciting thing for drummers who knew about them.

When I play live, I usually use only two large cymbals, which are fairly thin because, obviously, I need something to crash on as well as ride. I feel that bigger cymbals tend to sing a bit more. I'm using a cymbal from Zildjian called a Pre-Aged K. I own five or six of them now. The 22" has such a great bell. Sometimes I'll use a 21" Sweet Ride, which makes an amazing crash. I've been playing big cymbals for so long, smaller cymbals almost sound like splashes to me.

As for the drums, I have a really shallow,

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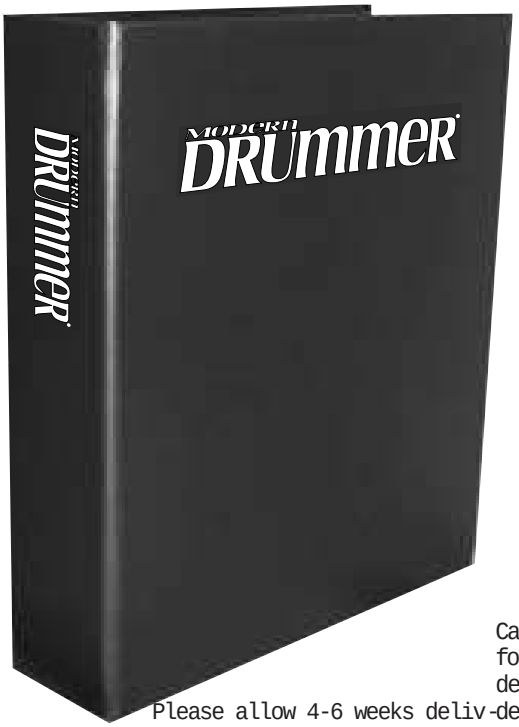

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6x12 rack tom, which I like to set as flat as possible. The reason for that is I like to do rimshots on my toms when I'm doing fills. I have my snare drum tilted *in* towards my toms, sort of like the old bebop setup, where drummers have it tilted away from them so they can get a nice backbeat. I've gotten used to that setup playing matched grip, and I really love it. You can get a rimshot every time, if you have it on the right angle. It really sings and it makes miking a little easier for my tech.

MD: Listening to *The Places You Have Come To Fear The Most*, the bass drum is prominent in the mix. Then I noticed on the MTV *Unplugged* DVD that you use a huge bass drum.

Mike: It's a 16x26 Gretsch kick with an 8x26 woofer in front of it. The combination of the big drum with the woofer creates this intense low end, like a Roland 808 sound. My sound guy just adores it.

I've played every size of kick, from an 18" up to a 26". At one point, I was using a 22" Gretsch with a woofer, which sounded great. But then I went into a drum store and saw a used Ludwig kit that had a 26" kick, and I hate to sound cheesy, but it was the coolest-looking thing I'd ever seen. That's when I decided to go with a bigger drum.

MD: Do you really need a woofer with a 26" kick?

Mike: I have a hole cut in the front head of my bass drum with some muffling inside, just so I can really lay into the drum and bury the beater in the head. The woofer adds low end, but it also gives me a fuller, more resonant sound, like you get when you have a bass drum with no muffling or hole in the front head.

MD: Going back to your drumming, people talk about your musical approach and that you play with lots of dynamics. Would you say this is something you focus on?

Mike: Definitely. Chris's songwriting is loaded with dynamics, and I like to be sensitive to them. When he called me to join the band, I was in this transitional period. I was getting out of this rock band and looking to do something different. When I started rehearsing with Chris, all of the technique and the rudiments that I'd learned over the years—and all the hi-hat stuff that I'd always wanted to do but couldn't do in these loud rock bands—I was able to do. It was so exciting to me. His songs made me go, "Wow, look at all this space!"

In Dashboard, dynamics are *so* important. We go from acoustic to electric, and sometimes use both in one song. You need to have your ears wide open to what's happening in the song.

MD: What's the most challenging musical aspect of playing in Dashboard Confessional?

Mike: Offering enough variety in the drum parts. Chris's songs are always breaking bounds and going *way* over my head lyrically. I still don't understand where the hell this kid comes from with some of his lyrics. He has a certain way that he plays his guitar and, at times, his writing even has a certain tempo. Sometimes that can hurt a drummer, because you can find yourself playing the same thing. I *could* play the same thing over and over, and it would work, but I try to keep things interesting.

Lots of drummers can blow your mind, but that doesn't necessarily mean they're going to make the song sound good. I want to make my playing sound as musical as I can, but I also want to add my own personality to the music. And why not? It's music. It's *art*.

Fade Out, Fade In

Premier Cabria Kits With Fade Finish

Premier Percussion's black-to-rosewood fade finish is available on all models in its Cabria Lacquer line. Other upgrades include two 3116 boom stands standard with every set, a full range of add-on toms and bass drum sizes, and a newly designed Rok Lok tom holder system.
(856) 231-8825, www.premier-percussion.com.

What You See...

Pintech Visual Series Electronic Kits

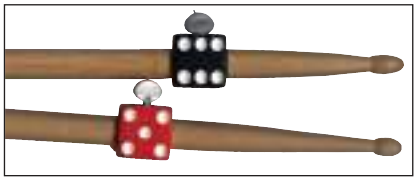
Pintech's Visual series is a handcrafted electronic drum line designed to provide the aesthetic appeal of a custom acoustic kit. The kits are made to order from high-quality acrylic drum shells with hand-finished, rounded bearing edges. Drums are available in a variety of colors including Retro clear shades, traditional sparkles, and pearl finishes. There's even a walnut finish for fans of wood grains. A standard five-piece kit, which includes 10", 12", and 14" toms, a 14" dual-zone snare, and a 14" kick with riser, lists for $3,800. Individual drums in a variety of additional sizes are available to create custom configurations. Chrome hardware is standard; custom colored stands and racks are available.
(864) 288-1500, www.edrums.com.

Roll Dem Bones

Diceknobs Cymbal Toppers And Stick Weights

Dice Toppers are designed to replace wing nuts atop cymbal stands. They're crafted from the highest-quality gloss dice, and are hand-made in the USA. They fit virtually every brand of cymbal stand that uses 8-mm threads, including Ludwig, Pearl, Gretsch, Sonor, DW, Mapex, Gibraltar, and Tama. Retail price is $15 for a three-pack. Colors include black, white, red, green, blue, and USA (one each of red, white, and blue).

Diceknobs drumstick weights are adjustable and will fit sticks up to .56" in diameter (medium-heavy). They add one ounce of weight each to drumsticks. They can even be positioned at the bottom of the drumstick for a thumb rest. Retail price is $13.95 for a two-pack. Colors include black, white, red, green, and blue.
(678) 478-5081, www.diceknobs.com.



How Not To Get Lost

Peavey Color Cue Mic' Cables

Peavey's new Color Cue line of color-coded XLR mic' cables will keep drummers and sound engineers from wasting time sorting through tangled webs of identical-looking cables. Colored lenses on the cables are illuminated by the mixer's phantom power source for on-stage visibility. Color-coded "mixer magnets" allow the user to match the microphones to their corresponding channels on the mixing board. Cables are available in 20' lengths, with red, green, blue, yellow, white, magenta, purple, and orange lenses. They're priced at $43.99.

(601) 483-5365, www.peavey.com.

To Play On And To Play With

Vic Firth Practice Pads And Gifford Howarth Mallets

Vic Firth's new practice pads are available in single-sided versions with soft rubber for quiet practice, in double-sided versions with the soft rubber on one side and hard rubber on the other (for intensifying the workout and hearing each stroke), and in a single-sided, dual-surface version. All models feature dense wood bases for an authentic feel. Single-sided pads feature a non-skid rubber base and an 8-mm mounting thread for use on a cymbal stand. Pads are available in 6" and 12" sizes.

Also new from Vic Firth are Gifford Howarth Signature marimba mallets. The famed performer/educator's mallets are designed to create high-quality sound for the recital hall or within an ensemble. The line features long-lasting yarn for durability, and clear, unfinished birch shafts for a natural feel. According to the manufacturer, "Their unique weight distribution produces the sound of a heavy mallet without the feel of one." Five models are available, ranging from soft to "multi-tone" (hard to medium).

(781) 326-3455, www.vicfirth.com.

Curved For Comfort

LP Aspire Tunable Djembe With EZ Curve Rims

All models of Latin Percussion's Aspire Tunable Djembes now feature the company's unique EZ Curve rims. Previously purchased Tunable Djembes will also accept the EZ Curve rims, which can quickly be retrofitted by consumers. The drums are crafted from kiln-dried, environmentally friendly Siam Oak, and feature mechanical tuning with traditional-style chrome-plated hardware. They stand 25" tall and have a black rubber, non-skid bottom ring. Aspire Tunable Djembes are available in five colors, and retail for $229. Replacement EZ Curve Rims are priced at $72.50.

(973) 478-6903, www.lpmusic.com.

Marshalls Aren't The Only Stacks

Camber Stacker System

The Camber Stacker System is designed to allow drummers and percussionists to increase the number of cymbals and effects they can mount on a single cymbal stand. Stackers are available in a variety of straight and tilt-adjustable variations, and can be used individually or connected to each other in order to mount bell discs, jingle rings, jam blocks, and cymbals on top of each other. Models include 4", 6", 8", and 12" straight versions, single- and double-joint tilt versions, and a hi-hat version that locks to the hi-hat center rod. The chrome-plated steel stackers are step-threaded to fit 6-mm and 8-mm cymbal-stand tilters.
(207) 532-3152, www.camberpercussion.com.

Memory Locks For Pedals

Authentic Accents & Designs Integrator

The Integrator from Authentic Accents & Designs is a holding plate designed to "lock in" and maintain the position of all drumkit pedals in relation to themselves, the snare drum, and the hi-hat. The unit is said to ensure consistent, permanent set-up of the most essential instruments of the drumset, and to totally eliminate the possibility of pedal "creep." Three models are available, including one with a snare drum holder.

A durable powder-coating finish protects the Integrator from the elements and other hardware abrasions. A built-in handle provides easy removal from carpet and packing. On the Model 4PS (with snare drum holder) the snare stand flexes slightly when hit to minimize potential muscle and nerve damage. This anti-shock feature can be adjusted for more or less resistance. All Models can be permanently attached to a drum riser for exact kit positioning. The various models can be coupled to each other if a player expands his or her pedal configuration.
(410) 695-2169, adrian_aadfabs@msn.com.

Drums In Cyberspace

Pacific Digital DrumXtreme

The DrumXtreme from Pacific Digital is an affordable electronic kit that features a "rack" setup similar to a professional drumset. The kit includes fourteen sound banks and over 130 different samples, along with tutorial software, a four-level drumbeat game, a CD with pre-recorded play-along scores, and full documentation. The plug-and-play unit is said to be easy to assemble, and sets up or folds down in minutes. Set up, it's 41" high, 22½" deep, and 32" wide; when folded, it measures 33" x 16½" x 32".

DrumXtreme comes complete with five drum pads, a foot pedal, a rack/stand, drumsticks, cables, and a DX-Box audio host. It features one-cable USB connectivity, and since it plays through a PC, no power plug, batteries, or additional speakers are needed. Suggested retail price is $299. An accessory kit that includes an additional pad and pedal will be offered at $49. **(949) 252-1111, www.pacificdigital.com.**

The Best Of Both Worlds

Attack Thin-Skin 3 Drumheads

Some drummers like the precision, clarity, and response of a single-ply head. Others prefer the open tone, warmth, and power of a twin-ply head. Attack's new Thin-Skin 3 heads are said to offer both. They combine two layers of film that are each one-third thinner than Attack's single-ply heads. The result is a head that the company says "plays like a single-ply in terms of feel and response, but offers the tonal characteristics and improved durability of a twin-ply model." This performance combination makes the Thin-Skin 3s excellent for recording or live applications when pinpoint articulation and rich tone are equally desirable. Clear and coated versions are available.

The heads are held in steel hoops, rather than aluminum, for extra strength and rigidity. They're pressed, rather than glued, into those hoops, so they can't pull out. And they come at Attack's "drummer-friendly" prices.

(330) 482-5750, www.universalpercussion.com.

The Reference Shelf

Steve Thornton: *The Rhythmic Construction Of World Music* (Latin Percussion, Inc.) Latin Percussion's first DVD release is an entertaining and informative production. Acclaimed recording artist Steve Thornton is an acknowledged master of Afro-Cuban, South American, and Far Eastern styles. Steve provides clear explanations and demonstrations of the world rhythms, followed by performances that illustrate how indigenous styles merge into world music. **(973) 478-6903, www.lpmusic.com**.

Russ Miller: *The Drum Set Crash Course* (Warner Bros.) This DVD is an easy-to-follow visual representation of the material contained in the acclaimed 1997 book of the same title. Russ covers everything from developing two-limb independence to advanced four-limb independence, as well as how to master more than eighteen different styles of music. **(800) 327-7643, www.warnerbrospublications.com**.

Dave Weckl: *Back To Basics* and *The Next Step* (Warner Bros.) These are DVD versions of previously released Dave Weckl videos. *Back To Basics* covers hand and foot technique, practice routines, and drumkit set-up and approach. *The Next Step* concentrates on time playing, constructing a groove, beat displacement, cymbal technique, phrasing, creating a drum part, playing in odd times, and soloing. Both DVDs feature performances of songs from Dave's *Contemporary Drummer + One*. **(800) 327-7643, www.warnerbrospublications.com**.

Steve Gadd: *In Session* and *Up Close* (Warner Bros.) Steve's classic videos are now on DVD. *In Session* offers music and dialog by Steve with Will Lee, Eddie Gomez, Richard Tee, and Jorge Dalto, with a behind-the-scenes look at how these masters arrange tunes, work on grooves, and play funk, Latin, reggae, shuffles, and ballads. On *Up Close*, Steve discusses his influences, plays some incredible solos, shows how he applies rudiments to the drumset, demonstrates his bass drum technique, and more. DVD special features include bonus performances by Steve with legendary artists, a Steve Gadd catalog, and Internet connectivity. **(800) 327-7643, www.warnerbrospublications.com**.

Raul Rekow And Karl Perazo: *Just Another Day In The Park* (Warner Bros.) The art of jamming and improvisation is explored in this VHS release, which showcases music from the CD of the same title. The video features nine musical performances, educational breakouts, and four extended solos by Santana percussionists Rekow and Perazo, as well as special guest Horacio "El Negro" Hernandez on drums. **(800) 327-7643, www.warnerbrospublications.com.**

Toni Canelli: *Drum Lesson In A Box, Volume 1.* This ninety-minute DVD drum lesson (with play-along CD) by one of the UK's top drum teachers covers hand and foot technique, reading and understanding rhythm, playing drum beats, using cymbals, drum fills and motion, and playing to music. Drum music can be viewed on TV or downloaded from www.tonicannelli.com. The DVD is suitable for beginning to intermediate drummers of all ages. **(011) 4 2684678, www.tonicannelli.com.**

Phil Collins: *A Life Less Ordinary* (Sanctuary Visual Entertainment) The life and music of the pop/drum star are chronicled in this documentary DVD. The program provides an intimate look at Collins' work as a singer, songwriter, drummer, and actor—from his stage debut as the Artful Dodger in *Oliver!*, to his years as a member of the legendary progressive band Genesis, to his triumphs as a solo pop artist. Multiple performances and several interviews are included. *A Life Less Ordinary* is presented in 16:9 letterbox format with Dolby Digital stereo sound. **www.sanctuaryrecordsgroup.com, www.philcollins.co.uk.**

Northwest Passage

Oregon Drum Myrtlewood Drums

Oregon Drum (a division of Logistix Productions) has introduced a new line of handcrafted snare drums featuring shells of myrtle, a rare hardwood unique to the area surrounding the company's Coos Bay, Oregon location. In addition to stave-shell versions, the Myrtlewood Series flagship is a solid-shelled version that's lathed from a single piece of wood. These drums feature high-quality finishing details, including bonded neoprene washers, low-mass lugs, and unique hardware plating combinations. Each Myrtlewood series drum comes with a padded hard-shell case as standard equipment. Oregon Drum also offers an online application for creating your own custom "virtual stave drum," for which you can obtain an instant price quote. **(541) 269-0383, www.oregondrum.com.**

Hold The Pimento

DW Olive Ash Exotic Drum Finish

A choice of natural or stained Olive Ash veneers is now available on a full selection of DW Collector's Series all-maple and all-birch drums. The particular tree from which this wood was harvested features a unique combination of highly figured sapwood and heartwood that the company claims may never be seen again. To ensure its consistency, quality, and availability, the entire tree was purchased by Drum Workshop and will be used exclusively for drum finishing.
(805) 485-6999, www.dwdrums.com.

From The Marimba Man

Zildjian Malletech Eric Sammut Artist Model Mallets

Eric Sammut's new Malletech Artist Model mallets exemplify his creative and contemporary solo marimba style. Featuring select birch shafts for excellent feel and control, these multi-toned mallets feature a custom orange yarn that reflects Eric's colorful side. The ES12 is constructed to allow soft to medium-hard tonality. The ES16 is a brighter mallet that produces tones in the medium to medium-hard range. Both models are available in sets of two pairs that are hand-matched for optimal performance. **(781) 871-2200, www.zildjian.com.**

Custom Corner

Stonehenge Custom Percussion offers completely handmade drums that feature carefully selected Keller maple shells and a unique wooden lug design. All lugs are made of maple to match the shells, to prevent any loss of vibration throughout the shell. Wood hoops are standard; metal hoops are optional. The company believes that the combination of wood shells, wood hoops, and wood lugs creates an especially warm-sounding set of drums.
(509) 990-6464, www.stonehengecustompercussion.com.

Potyondi Custom Metal Snare Drums are available in aluminum, brass, bell brass, bronze, cast iron, steel, and stainless steel shells. The company makes their own shells, machining them to a thickness of $\frac{3}{8}$" (10 mm). All other spec's are up to the buyer.
(519) 756-7706, www.potyondi.com.

C&C Custom Drums of Kansas City, Missouri now offers 6-ply all-maple shells with 6-ply reinforcement rings for toms and bass drums. These drums are said to have "a warmer, more vintage sound while retaining the projection of the 8-ply toms and 10-ply bass drums that have been C&C's staple." **Www.candccustomdrums.com.**

And What's More

SONOR'S Force 400 double-braced stands feature high-gloss chrome plating, with plastic tube protectors to prevent damage to the individual stand sections. Three-section straight or boom cymbal stands are available. A Mini-Boom with multi-clamp, a snare stand, a new drum chair, a hi-hat stand, and single and double pedals with Giant Step footboard design complete the range. The series is available as a five-piece hardware pack or as individual components. **(804) 515-1900, www.hohnerusa.com or www.sonor.de.**

BLACK SWAMP PERCUSSION offers new Spectrum Bar Chimes. The SBC35SL model features $\frac{3}{8}$"-diameter machined-aluminum bars; the SBC35SS model features $\frac{5}{16}$" bars. Each set of bars is mounted on a finished mahogany mantle, and strung by nylon wire to produce maximum sustain and resonance. The Spectrum Bar Chimes are sold complete with an installed dampener bar for immediate sustain control, and an exclusive mounting bracket that attaches to any cymbal stand or mounting rod from $\frac{1}{4}$" to $\frac{1}{2}$" in diameter. Cases featuring foam inserts for maximum protection are also available. **(616) 738-3190, www.blackswamp.com.**

CODA Nitro drums, from **THE MUSIC LINK**, are built with durable mahogany shells, in NitroCrush coverings. The new Nitro Alpha five-piece kit features 9-ply mahogany shells "for a big tone and extra bottom punch." The Alpha kit also features low-mass lugs and double-braced hardware. Kits are available with red, white, or black NitroCrush coverings at $449.95. **(650) 615-8991, www.themusiclink.net.**

PRO-MARK has signed a licensing agreement with **Groove Juice** to market Groove Juice Cymbal Cleaner ($10.95 per bottle) and Groove Juice Shell Shine ($7.75 per bottle) under the Pro-Mark brand. Both products will continue to carry the names Groove Juice and Shell Shine. **(713) 314-1100, www.promarkdrumsticks.com.**

Enforcer budget drumkits from **MBT INTERNATIONAL** have been revamped for added value. The EDS2001 kit now will be fitted with Remo heads. A five-piece configuration lists for $499 and includes a 16x22 bass drum, 11x12 and 12x13 rack toms, a 16x16 floor tom, a 5½x14 metal snare, 14" hi-hats, a 16" crash cymbal, double-braced stands, and a drum throne. Seven color choices are available. **(843) 763-9083, www.musicorp.com.**

MEINL PERCUSSION has introduced a new series of hardware especially designed for percussionists. Meinl Multi Clamps are said to feature high-quality workmanship to provide a variety of set-up solutions with stability and flexibility. **(877) 886-3465, www.meinl.de.**

Special Promotions

Customers who purchase **ZILDJIAN DRUMSTICKS** have until July 31, 2003 to trade in their drumstick package sleeves for awards including Zildjian Classic Black T-Shirts (for 15 sleeves), Super Stick Bag (for 25 sleeves) or Deluxe Cymbal Bag (for 60 sleeves). Official rules and regulations, as well as consumer redemption forms, are available at Zildjian Drumstick dealers or on-line at Zildjian.com. This promotion is open to US residents only.

While supplies last, **DRUM WORKSHOP**'s *30th Anniversary* CD will be included free with all DW 9000 and 5000 Delta 3 Series single and double bass drum pedals. The double CD features tracks from thirty of DW's top artists, as well as a booklet containing commentaries on their compositions and drum setup diagrams.

Included on the two-disc set are musical contributions from **Alex Gonzales** (Maná), **Bernie Dresel** (Brian Setzer Orchestra), **Billy Ashbaugh** (N*Sync), **Billy Ward** (Joan Osborne), **Brendan Buckley** (Shakira), **Brain** (Guns 'N Roses), **Carl Allen** (Carl Allen & New Spirit), **Chad Wackerman** (Allan Holdsworth), **Charlie Quintana** (Social Distortion), **Dan Wojiechowski** (Leann Rimes), **Josh Freese** (A Perfect Circle), **Julio Figueroa** (Joán Sebastian), **Kenney Dale Johnson** (Chris Isaak), **Nisan Stewart** (Missy Elliot), **Richie Garcia** (Phil Collins), **Scott Crago** (The Eagles), and **Stephen Perkins** (Jane's Addiction), as well as **Terry Bozzio**, **Tommy Igoe**, **Tony Royster Jr.**, **Zigaboo Modeliste**, **Curt Bisquera**, **Denny Fongheiser**, **Hilary Jones**, **Joey Heredia**, **John Molo**, **Johnny Rabb**, **Paul Wertico**, **Marco Minnemann**, and **Zoro**. **(805) 485-6999, www.dwdrums.com.**

MEINL CYMBALS is running a special consumer promotion on their Amun Professional Series Cymbals. If you buy any Amun Series hi-hat, crash, ride, or China, you get a free 10" Amun splash (while supplies last). Check www.meinl.de for your closest participating dealer. **(877) 886-3465, www.meinl.de.**

Frankfurt Musikmesse

Story and photos by Heinz Kronberger

Even during these trying days, the annual Musikmesse in Frankfurt, Germany, held March 5 to 9, was crowded with exhibitors and customers alike. Although most of the exhibitors were German manufacturers or distributors, plenty of drum, cymbal, and percussion companies from around the world were not afraid to come over to display their wares. Here's a look at some of the great new products that were debuted at the show.

1. Agner offers a complete line of drumsticks made in Switzerland. New are Magic Sticks with lightning tips. (011) 41 41 4503950, www.agner-sticks.com.

2. Anatolian Cymbals are handmade in Turkey. They offer three different lines, along with signature cymbals for top German drummers Ralf Gustke and Bertram Engel. (011) 49 2225 999690, www.boxoftrix.de.

3. Canada's **Ayotte** is back again with new Woodhoop Drums and Keplinger Stainless-Steel snare drums. (604) 736-5411, www.ayotte-drums.com.

4. Besides their traditional Brazilian percussion instruments, **Bauer Percussion** from Sao Paulo also displayed a drumkit. (011) 49 2131 858999, www.sambapercussion.de.

5. The Belodrum is a kind of drum trigger instrument that's carried like a guitar. With it, a drummer can trigger sounds from the front of the stage. (011) 49 7964 90050, www.belodrum.de.

6. Carbosticks, from CS Spritzgusstechnik, are synthetic drumsticks available in different sizes, weights, and models. (011) 49 5924 78310, CarbostickCS@t-online.de.

7. Axis Sound Equipment offers ddt drum triggers, as well as different types of trigger pads. (011) 49 7324 969990, www.axis-online.de.

8. Drum Sound is a brand presented by German retailer Drums Only. The line features high-end maple drums in many attention-grabbing finishes and colors. (011) 49 261 83011, www.drumsonly.de.

9. Greece's **Gabriel Drums** was showing new snare drums made out of three different woods in one shell. They also introduced a very usable practice pad. (011) 30 10 2320252, www.gabrieldrums.com.

10. A new Daniel Humair kit was presented by Swiss manufacturer **Giannini**. (011) 41 1 4617643. www.giannini-drums.ch.

11. GNG djembes are made in Africa according to traditional methods. (011) 49 2225 999690, www.boxoftrix.de.

12. Gope Percussion from Brazil had a drumkit at their booth, along with their successful line of samba percussion instruments. (011) 31 30 6771145, www.redondo.nl.

13. Olaf Handschuh had snare drums and drumkits at the show. All are hand-made, with solid shells of maple, mahogany, or beech. (011) 49 2874 45299, www.handschuh-solid-drums.de.

14. "The Hang" looks like a UFO, but it's really a unique instrument combining different sounds from hand and steel (pan) drums. (011) 49 7641 416244, www.anklang-musikwelt.de.

15. From the Czech Republic, **Hanus & Hert** displayed new wood-hoop snare drums. (011) 420 2 33354680, hanusouav@volny.cz.

16. Ice Stix is a new drumstick brand combining two different woods in one stick for improved balance. (011) 49 3643 779893, www.ice-stix.de.

17. Switzerland's **Imperial Ghidoni** presented marching drums made of different materials. Traditional-looking (but completely modern) rope tuning systems are available. (011) 41 1 8136363, www.swiss-drums.ch.

18. Jinbao maple drums from China had a very professional appearance. (011) 86 22 83832081, yunhuang@public.tpt.tj.cn.

19. Kumu birch drums from Finland feature thin shells and their own steel hardware. (011) 358 3 6127424, www.kumu.fi.

20. Lauper Drums, a new brand from Switzerland, showed a kit with equally attractive looks and sound. (011) 41 26 677 3980, www.lauperdrums.com.

21. Liverpool is a Brazilian drumstick manufacturer offering a complete line of sticks and brushes. (011) 55 47 275 2797, vendas@baquetasliverpool.com.br.

22. Madgas are hand-percussion instruments imported into Germany from India. (011) 49 172 7646910, www.madga.de.

23. A new line of pedals in the Janus series is available from **Mapex**. (615) 793-2050, www.mapexdrums.com.

24. Transport-friendly drums (everything fits in the bass drum) are presented by Italian company **MC Drums**. Bass drums feature a sound hole in the side of the shell. (011) 39 965 277 37, www.mcdrums.it.

25. Meinl had a few new cymbal prototypes at their booth, as well as the complete line of their new percussion hardware and a new two-headed Ibo drum. (877) 886-3465, www.meinl.de.

26. Despite their Irish-sounding name, **O'Brian** drums are handmade in Germany. A new patented free-floating system gives them great sustain. (011) 49 2161 604674.

27. Brazil's **Odery Drums** feature pine shells and brass hardware, which combine for some hot sounds and finishes. (011) 55 19 32770306, www.odery.com.br.

28. Also from Brazil are **Orion Cymbals**. They feature several different lines made out of B8 alloy. (011) 55 11 3871 6270, www.orion-cymbals.com.br.

29. Daila from Italy is making some unusual drum and percussion instruments—like these tunable plastic trash cans. (011) 39 6 5573501, www.occhiomercato.net/daila.

30. PJ Percussion from Denmark is now using traditional heavy-duty rims on their Uno line of bongos and congas. (011) 45 38105710, www.pjperc.dk.

31. Along with a full line of drumkits and snare drums, **RMV** from Brazil is also attracting attention with professional-quality drumheads. (011) 55 11 9385-1265, rmv@rmv.com.br.

32. Germany's **Rohema** had a wide variety of drumstick "rods" at their booth. (011) 49 37422 2562, www.rohema.musikwinkel.com.

33. Schalloch Percussion's new products include bamboo rainmakers and tambourines. Www.schalloch.com.

34. Schlagwerk offers some clever Traveller Didges, as well as their new student line of circle drums, which are available in different sizes. (011) 49 7162 6066, www.schlagwerk.com.

35. A triangle specially designed by percussionist Jose Cortijo was shown by **Studio 49** instruments. (011) 49 89 8981650, www.studio49.de.

36. Troyan Drums had their new GT 2003 set on hand. It's designed by master builder Alex Zachow. (011) 49 89 6098211, www.troyandrums.de.

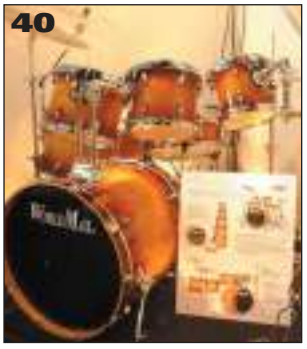
37. Italian cymbal maker **UFIP** has made a major splash in the European market with their "Ear-Created" cymbal lines. (514) 488-9564, www.ufip.com.

38. Unicat is one of the most flexible percussion stands around for djembes, congas, and other percussion instruments. (011) 49 69 442467, www.globaldrummer.com.

39. Wahan Drum Technology displayed a drumkit featuring thin acrylic shells. (011) 49 6134 286522, www.wahan.de.

40. A cool-looking drumset called Mastercraft was shown by **WorldMax**. It's available in an entry-level price range. (615) 365-3965, worldmaxusa@aol.com.

41. Yamaha displayed their new Rydeen entry-level drum line, along with a Clickstation programmable electronic device that can help drummers create perfect timing. (714) 522 9011, www. yamahadrums.com.



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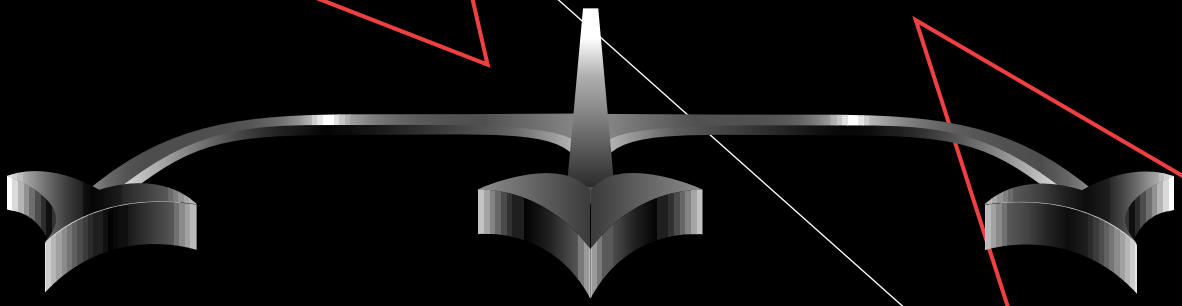

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Mike Hickey

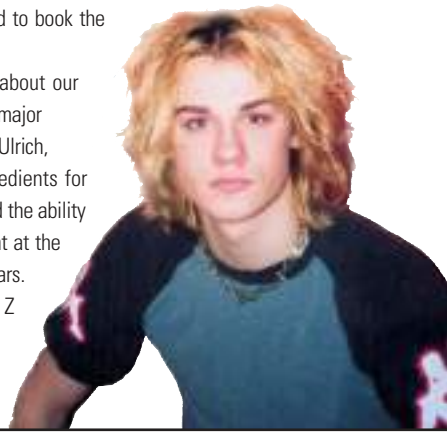
Warwick, New York drummer Mike Hickey had a varied musical upbringing. He listened to his parents' "oldies" from the '50s and '60s, and to his older brother's hard rock and metal from the '70s and '80s. He got his first kit in 1989, and proceeded to play in his high school and All-County bands, drum for local shows, and work with various rock bands throughout high school. Moving on to the University of Arizona, Mike was immersed in symphonic, chamber, and world percussion. But he also developed a love for jazz, performing in groups that played everything from Dixieland to avant-garde music.

Since returning to New York, Mike has performed with jazz musicians including Mark Egan, Michael Formanek, and Richard Kimball, as well as in pit orchestras for productions of *Godspell* and *Footloose*. He teaches privately, composes, and arranges. And he's working in a "moody, high-energy rock 'n' roll band" called Karmablind that has released its own self-titled CD (www.karmablind.com). The CD has gotten airplay throughout the Northeast, and the band has performed at several regional festivals. Mike's drumming with the band combines a powerful rock approach with jazz sensibilities and creativity.

Mike cites as influences Neil Peart, John Bonham, Elvin Jones, Tony Williams, Ringo Starr—and about two dozen other veteran and contemporary drummers. He plays a four-piece Pearl Masters Custom kit with a double pedal, and Zildjian cymbals.

Paul Wandtke

Seventeen-year-old Paul Wandtke and his cohorts in the heavy metal band Tremulus have a self-produced CD to their credit (*Unbound Aggression*, www.tremulus.com) with another in the works. They've also received rave reviews in the local music press around their hometown of Romeoville, Illinois. In addition, Paul plays in a band with his brother, called Else (www.elseband.com). But both bands have a problem: They're too young to play in bars, so they have to work extra hard to book the live venues in which they perform almost every weekend.



"Once we do play, our performances make the crowd forget about our ages," says Paul, who cites the showmanship of Tommy Lee as a major influence (along with the playing of Neil Peart, John Bonham, Lars Ulrich, and Danny Carey). Paul's own playing demonstrates all the ingredients for heavy metal success: power, deft hand and foot speed, stamina, and the ability to make the drums support the band and make their own statement at the same time. Not bad for someone who's only been playing for five years.

Paul plays a Tama Rockstar kit on a Gibraltar rack, with Zildjian Z Custom cymbals. As for goals, he says, "I want to become a better drummer every time I'm behind the kit. It would also be nice if we could open for Metallica one day!"

Bart Robley

Bart Robley started his career in Denver, Colorado, playing in original and cover bands and touring the Midwest. Since moving to California in 1989, Bart has played at such famous clubs as The Whiskey, The Roxy, The Troubador, and Gazzarri's, opening for artists like Edgar Winter, Quiet Riot, Diamond Rio, Dokken, and Lita Ford.

Bart was a founding member of War Crime, a hard rock act whose two CDs were top-ten hits in Europe. Since 1999, Bart has been a member of The Sam Morrison Band, playing southern rock at Southern California concert venues. The band has just been signed for Friday nights at the Fiesta Rancho Hotel & Casino in Las Vegas. Their eponymous CD demonstrates Bart's solid groove and rock chops (www.bartrobley.com).

Since 2001 Bart has also been involved with Crescendo Records, performing with Neil Norman's Cosmic Orchestra and actor/musician Tim Russ (Tuvok) of *Star Trek Voyager* fame. The Cosmic Orchestra plays throughout the world, as well as recording soundtracks for film and TV. Bart performs on a Peavey kit with Zildjian cymbals, Gibraltar hardware, and LP percussion. He cites John Bonham and Tommy Aldridge as his strongest drumming influences.

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RECORDINGS

10 ScoLoHoFo Oh! (Blue Note)

If you buy only one jazz recording this year, this may be the one to get. ScoLoHoFo is a "supergroup" consisting of **John Scofield** (guitar), **Joe Lovano** (saxophone), **Dave Holland** (bass), and **AL FOSTER** (drums). The group initially got together for a live show, and things gelled so well that they made time in their schedules to keep it up. The results heard here just smoke. Check out "The Winding Way," a killer tune with great solos supported by Foster's driving cymbal rhythms and prodding accents. With subtle polyrhythms moving across the barline and imaginative soloing throughout, Foster is a rhythmic master in top form. **Martin Patmos**

7 Supergrass

Life On Other Planets (Island Def Jam)

Britpop fans will dig the band Supergrass and their fourth CD, *Life On Other Planets*. Drummer **DANNY GOFFEY** lays down the punky-pop backbeat on this psychedelic collage of Bowie, Beatles, and heavy T-Rex influences by injecting an energetic feel without getting in the way of the songs. Danny and the boys are rockin' out and having fun, and that's the message throughout *Life On Other Planets*. Standout tracks include "Rush Hour Soul," "Can't Get Up," "Never Done Nothing Like That Before," "Grace," and "Prophet 15." **Billy Amendola**

7 The Blue Man Group The Complex (Lava)

Alien appearances aside, The Blue Man Group creates accessible music, carrying tunes by using percussion tools of their own creation. On this sophomore effort, BMG moves into the rock context. Surprisingly, the drums, though decidedly complex, are not the centerpiece of all of these tunes. Unlike the band's previous work, *The Complex* employs guest musicians, among them **Tracy Bonham** and **Dave Matthews**, to elevate these tunes above their rhythmic foundations. For those who are looking for the melodious "pop" and "snap" that BMG typically generates, fear not. The opener, "Above," is a kind of symphony of percussion, featuring BMG's PVC vinyl tube-drum invention. www.blueman.com. **Will Romano**

7 The Deftones (Maverick)

This follow-up to The Deftones' successful 2000 album, *White Pony*, is a somewhat predictable continuation of where they left off. (The album could've passed for an impressive outtakes collection.) Still, **ABE CUNNINGHAM**'s grooves are impeccable, from the rapid yet comfortable fills of "Moana" to the pristine punches that contrast the decidedly non-linear vocal patterns of "Hexa -gram." With the precedent already set by *White Pony*, Cunningham appears to have no problem furthering his credible position in hard rock drumming. **Waleed Rashidi**

7 Mongo Santamaria

Montreux Heat! (Pablo)

Featuring unreleased material from a 1980 Montreux set, *Heat* invites us to reminisce and once again enjoy the gifts of the late, great Mongo, who left us in February. One of the most influential percussionists of Latin jazz, and an architect of "Latin soul," Mongo lays down a commanding groove with a big, round conga sound, vaulting his brawny two-trumpet, two-sax octet through a fiery set. Included are trademark favorites such as "Para Ti" and "Watermelon Man." Ace drummer **STEVE BERRIOS** provides ideal support to the conguero, lending a hip, modern edge to the groove. Mongo will be missed. **Jeff Potter**

8 Ringo Starr

Ringo Rama (Koch)

With bright, lively drumming and that comforting kind-uncle voice, Ringo returns to slide an arm around the listener and share some warm fuzzies. He even has a few new tricks up his sleeve, like the big-tom beat to "Instant Amnesia" or the four-bar fill in "Eye To Eye," which adds clattering flams to more familiar Ringoisms. The tuneful songs, ranging from country rock to slightly edgy Britpop, were written with All-Starr Band leader Mark Hudson and are packed with winking references to Ringo's past. "Never Without You," a Fab tribute to George Harrison with an elegant solo by Eric Clapton, will break your heart. **Michael Parillo**

rating scale poor 1 → 10 classic

9 Tony Allen HomeCooking (Narada)

Chefs will tell you that the success of a dish depends on the quality of its ingredients. Well, the seasoning varies from track to track, but *HomeCooking* is especially tasty due to its primary component: **TONY ALLEN**'s groovy drumming. When it's time for a fill, his phrasing is so sharp that a simple quarter-note triplet is packed with drama. This is the man who essentially created Afro-Beat in Fela Kuti's classic bands, and his crisp, dry tone remains largely unchanged. But Allen's a forward thinker, and he peppers *HomeCooking* with hip-hop, R&B, electronica, and jazz. Call this mouth-watering treat "world fusion." **Michael Parillo**

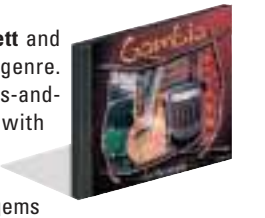
7 Jawbox My Scrapbook Of Fatal Accidents (DeSoto)

The now defunct Jawbox was always out of step with the alternative-on-the-cusp-of-the-mainstream crowd prevalent in the '90s. This reissued 22-track compilation of live songs, covers, and the like is great evidence of their powers. While the band was certainly a product of its time, it stands apart largely due to the rhythmic intensity of drummers **ADAM WADE** (1989-92) and **ZACK BAROCAS** (1992-97). Straight-shooter Wade brewed up bubbling beats that co-mingled with **Kim Coletta**'s grinding bass notes, while Barocas elevated such melodic garage-ish anthems as "Apollo Amateur" and "Under Glass" with juicy, jazzy punk grooves. The music doesn't quit, even if the band did. **Will Romano**

8 The Blood Brothers Burn Piano Island, Burn (ArtistDirect/I Am)

Seattle's Blood Brothers crossed party lines, opting to ink a deal with ArtistDirect and producing with Ross Robinson—not really behavior bands from the oft-elitist indie scene regularly engage in. But if *Burn Piano Island, Burn* is any indicator, it's definitely for the better. **MARK GAJADHAR**'s highly dynamic drumming is frenetic, urgent, and tasteful; check out "Ambulance Vs. Ambulance" or "USA Nails" for prime examples of his decision-making prowess. This newest wave of spastic, high-energy post-punk has bred a litter of fine drummers. Go ahead and add Gajadhar to that list. **Waleed Rashidi**

7 Various Artists Gambia…For The People Vol. One (www.gambiaforthepeople.com)



Musicians/ethnomusicologists **Mike Bennett** and **Zachary Soares** didn't set out to define a genre. Instead, they chronicled spontaneous warts-and-all recordings of the people of Gambia, with whom they lived and studied. The intimate, unpretentious CD has a robust heart that puts a face to the music. And percussion gems abound. Among the delightful tracks are a balafon/djembe/vocal duet, a solo on the ethereal kora, and an unusual and wonderful pairing of kora and accordion. After enjoying *For The People*, you'll certainly want to meet them. **Jeff Potter**

7 Nothingface Skeletons (TVT)

This Washington, DC quartet continues to augment their scorching, industrial-tinged metal (a style that earned them a slot on Ministry's recent tour) with hook-filled melodic rock. And **TOMMY SICKLES**, a former Nothingface roadie who jumped behind the kit after the band's previous album was recorded, enhances the group's enterprising formula with crisp complexities. Indeed, his unpredictable signature changes and hi-hat/snare increments are impressive. He even penned the dissonant main riff of "Beneath." The abrupt way singer Matt Holt juggles insane roaring with melodious singing can get annoying. Still, Nothingface are in fine form here. **Jeff Perlah**

6 A.F.I. Sing The Sorrow (DreamWorks)

Bay Area punks A.F.I. have spent more than a decade honing their skills via a slew of van jaunts, sleazy clubs, and five independent-label albums. But the solid *Sing The Sorrow* proves that not only has the venerable act been able to outlast most of their peers, they've clearly emerged victorious. **ADAM CARSON**'s infallible drumming on their DreamWorks debut isn't anything mind-blowing, but he's an unyielding timekeeper, nailing simple grooves ("The Great Disappointment") and up-tempo numbers ("Bleed Black") with the same precision. **Waleed Rashidi**

GOING UNDERGROUND

Green Road Shotgun is that rare band who are hip enough to successfully meld heavy rock and sweet melodies, but possess the chops and creativity to make it something new and lasting. On *Bang*, drummer **DON SERGIO** happily careens through jagged rhythms and sing-song choruses, always finding cool ways to further the plot lines. (8 ohm)

Led by keyboardist/singer Tom Brislin, who did time on Yes's *Symphonic* tour a couple years back, **Spiraling** evoke the best of '70s sound fascination, angular '80s songwriting sensibilities, and timeless pop hookery. No retro-kitsch here, though. *Transmitter* is very modern and very cool, and drummer **PAUL WELLS** innately knows when to apply the muscle and when to back off. An exceptionally promising debut. (www.spiraling.net)

Pinback is another melody-friendly, rhythm-rich combo whose unusual song forms inspire some healthy drumsmanship. The driver on their new long-running *Offcell* EP is **TOM ZINSER** (3 Mile Pilot), who mostly shines the light on the songs here, not on himself. Those songs are pretty darned groovy, though, and Zinser's detailed accents become clearer with repeated listens. (Absolutely Kosher)

Califone, sort of a Mach II of Chicago's fuzzy rhythmic and bluesy wonders Red Red Meat, have a new one out called *Quicksand/Cradlesnakes*. **JOE ADAMIK** joins longtime sound collector **BEN MASSARELLA** in assembling some typically sparse, otherworldly beats behind Tim Rutilli's dreamlike songs. (Thrill Jockey)

Lastly, **Calexico** sure have gotten good at this minimal Tex-Mex alt-rock thing. *Feast Of Wire* would sit nicely beside albums by Los Lobos, Emmylou Harris, or Bob Dylan, so mysterious and soulful are its sounds. Drummer **JOHN CONVERTINO** provides drama, the ever-important sleepy but beefy grooves, and so much more. Like Califone, this band only gets better with each new release. (Quarterstick)

Adam Budofsky

BOOKS

Aptitude: A Conversation In Snare Soloing

by Julie Davila, Thom Hannum, Jeff Prosperie, and Jim White (drop6)

level: intermediate to advanced, $34.95 (including DVD and CD)

Drop6 media has taken drum literature to a whole new level with this release. *Aptitude* is a collection of eight snare drum solos by four composers, melding rudimental and contemporary styles. The pieces, ranging from grades 2 to 6, are clearly notated with stickings, roll types, effects, etc. Each solo also has detailed performance directions, including performance cues that correspond to the CD.

And the accompanying discs are the best part! Each solo is played at three different tempos: two slower practice tempos (with metronome clicks) and one at the performance tempo. There are also instrumental accompaniments to make the drumming musical. As if all that weren't enough, the package also includes a DVD that allows you to watch the music being performed by champion snare drummer Jeff Prosperie, who plays all the solos with impeccable technique. Observers may switch to any one of three different camera angles (front, overhead, or hands close-up), which provides an excellent opportunity to study stick heights, hand positions, and visuals. The DVD also provides an opportunity to hear the drumming alone or with accompaniment—or even the accompaniment alone (to play along with).

At an average price of just over $4 per solo, *Aptitude* may seem a bit pricey—until you consider the "private lesson" advantages offered by the CD and DVD. Now *that's* a bargain. (www.drop6.com)

Cody Alvin Cassidy

Rudimental Drumset Solos For The Musical Drummer by Rob Leytham (Mel Bay)

level: intermediate to advanced, $14.95

In his introduction, Leytham likens the rudiments to vocabulary. The aim of *Rudimental Drumset Solos* is to help build that vocabulary so that more interesting ideas are easily communicated. Two or three rudiments are introduced at the beginning of each of the twelve drumset solos, where they are laid out across the kit. The solos, all of which are musical and well-written, increase in complexity as rudiments are added, with the final solo challenging you to trade fours with yourself. For added motivation, a demonstration CD is included. Whether this is a new idea for you or you're simply looking for some refreshing material, there is a lot of fun to be had in this faithful application of the rudiments to the drumset.

Martin Patmos

FEED YOUR HEAD

Featuring almost thirty pages of footnotes, a self-proclaimed goal of understanding "the relation between music and meaning," and nary a photo in sight, John Mowitt's ***Percussion: Drumming, Beating, Striking*** would likely stand as one of the more academic works on your drum book shelf. That's not necessarily a bad thing, of course, as the subject dearest to our hearts has historically been given short shrift in the credibility department. Besides, aren't you just a little curious about what philosopher Jean Paul Sartre had to say about matched versus traditional grip? (Duke University Press)

Significantly more reader-friendly—look at all those pretty pictures!—is ***Percussion Profiles*** by Trevor Taylor and *MD* contributor Michael Bettine. Focusing on the great drummers who inhabit the nether regions of contemporary music, *Profiles* does much to humanize musicians and players often thought of as willfully artsy, intellectual, or obscure. But honestly, how could anyone look at the drumkits of avant-garde maestros like Alex Cline, Pierre Favre, or Marilyn Mazur and not see the childlike sense of discovery and the deep emotional release just waiting to be unleashed? The authors wisely include selected discographies, contact information, and an accompanying CD featuring more than a dozen tracks. And did we mention all those great photos? (Soundworld. In the UK and Europe: www.avant.com, in the US and Canada: drumsci@aol.com).

Adam Budofsky

Songcatchers: In Search Of The World's Music

by Mickey Hart with K.M. Kostyal

(National Geographic Books)

level: all, $30

Today we don't think twice about our access to world music. Chances are our favorite record store stocks some Cuban son, African pop, and Indian raga next to its American jazz and European classical. If not, it's all just a click of the mouse away. But in documenting the rich history of field recording, Mickey Hart and K.M. Kostyal explain that the road that now spans the globe has been paved stone by stone. By illuminating the technological innovations and inquisitive characters that have captured and preserved precious folk traditions, *Songcatchers* suggests that every taper who carries a lightweight recorder into a Dead show has Thomas Edison and Jesse Walter Fewkes to thank. In 1890, Fewkes used a cumbersome yet revolutionary Edison phonograph to imprint the folksongs of Maine's Passamaquoddy Indians onto wax cylinders, and "songcatching" was born. From there we visit Bela Bartok in Hungary, Alan Lomax in America and Europe, and Hart himself bringing Tibetan monk chants to the masses. A fascinating read with stunning photography.

Michael Parillo

DVDs

Brain's Lessons (Warner Bros.)

level: all, $24.95

How many of us practice with a snowman standing by? On *Brain's Lessons*, which is simply the most entertaining instructional video I've seen in some time, the Primus/Guns 'N Roses drummer shows us how with an amusing demonstration of up-and down-stroke techniques that's unprecedented. With his uniquely warped humor, Brain discusses ostinatos, funk and go-go beats, and getting the right sound and feel. What makes this DVD effective is Brain's enthusiastic way of explaining the essentials of a concept not just by playing it, but by telling an amusing story and sharing his inspirations. An instructional DVD that covers serious topics without a serious tone, *Brain's Lessons* makes it easy to learn a few things while smiling the whole way through.

Martin Patmos

The MD Library Proudly Presents:

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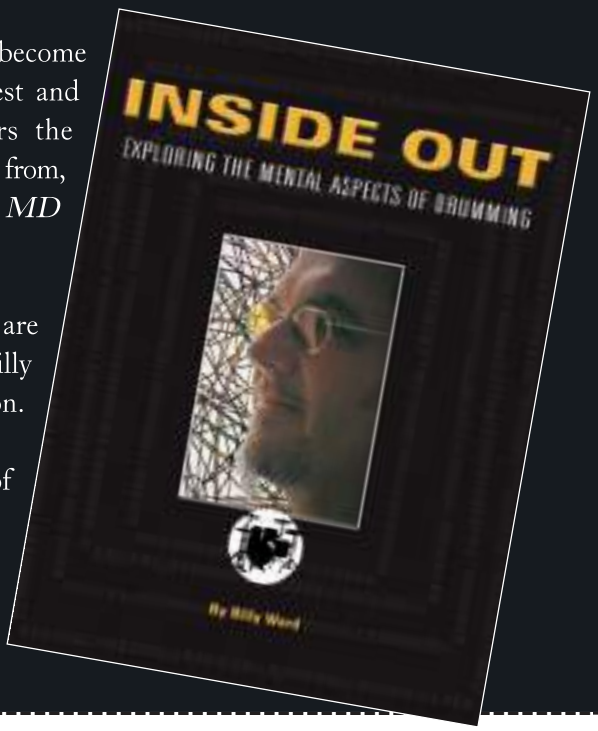
By Billy Ward

It's finally here, the book that *Modern Drummer* readers have been begging for!



Master drummer **Billy Ward** (Joan Osborne, session great) has become one of the most popular columnists in *MD* history. Totally honest and revealing, Ward's articles have touched and inspired drummers the world over. With over twenty years of pro-level experience to draw from, Billy has offered a ton of valuable, real-world pointers and advice to *MD* readers.

Now with *Inside Out*, many of Ward's most compelling articles are available from one source. Making the book even more valuable, Billy has written several new pieces, exclusively for this special publication.

Inside Out is sure to benefit your playing in many ways. Just a few of the topics Billy Ward covers include:

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Also included is a full explanation of Ward's Quickie Chart System, his innovative way of notating music quickly and efficiently.

Destined to become a classic, *Inside Out* covers the mental aspects of drumming like no other publication on the market.

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Salute To Louie Bellson

Hundreds of New York City jazz fans braved frigid temperatures and blowing snow this past March 6 to attend A Salute To Louie Bellson at Pace University's Schimmel Center For The Arts. The event, sponsored by Jack Kleinsinger's Highlights In Jazz series, combined performances by top jazz artists with a presentation to Louie honoring his "matchless musical achievements."

The evening began with a stellar trio featuring pianist Derek Smith, bassist Jay Leonhart, and NYC jazz drumming great Kenny Washington. Kenny had arrived late due to the storm, and agreed to perform on Louie's famous double-bass drumkit. During soundcheck, Kenny asked the master for footwork tips, saying, "I just don't know how you do it. I've got enough to do keeping *one* foot happening on the bass drum." The trio performed three numbers, including Leonhart's "The Louie Bellson Song," which narrates the story of how Louie once dealt with a heckler. Kenny was the featured soloist on "Green Dolphin Street," which he performed—tastefully and dynamically—entirely with brushes.

The trio was then augmented by trumpet great Clark Terry, who had been a bandmate of Louie's in The Duke Ellington Orchestra. With Terry, the band performed a light-hearted uptempo tune, a hard-grooving blues number (with a comedy scat vocal by Terry), and an incredibly soulful rendition of Billie Holliday's classic "God Bless The Child."

Following a brief intermission, it was time for the honoree to appear. Louie opened with his trademark "soundcheck" around the entire kit, then kicked the band (now augmented by saxophonist Ken Hitchcock) into the Ellington classic "It Don't Mean A Thing If It Ain't Got That Swing." This was followed by audience favorites "Satin Doll" and "Cottontail." On the latter tune, the seventy-eight-year-old wunderkind played an extended solo that reaffirmed his status as one of the greatest and most musical drum technicians of all time.

The soundcheck for the evening's tribute performance found Louie Bellson at home on the double-bass kit that he pioneered.

Noted NYC jazz drummer and historian Kenny Washington, who also performed at the tribute, brought a bit of Bellson recorded history to share with the master.

Clark Terry returned to the stage to applaud as Louie received his Living Legends Of Jazz award from Jack Kleinsinger. Then Terry performed a duet with Louie (on solo snare drum) called, appropriately enough, "Brushes And Brass." The two Ellington veterans traded syncopated phrases to the delight of the crowd. The evening concluded on a high note with a spirited quintet rendition of George Gershwin's rousing "Strike Up The Band."

Rick Van Horn

Bobby Sanabria Celebrates NSU Afro-Cuban Jazz Orchestra Anniversary

On March 18, 2003, Bobby Sanabria conducted The New School University's Afro-Cuban Jazz Orchestra in a concert celebrating the orchestra's tenth anniversary. Sanabria is a leading Afro-Cuban drummer, percussionist, and bandleader, as well as one of the most articulate scholars of "la tradición." Ten years ago, he became a member of the faculty of The New School University. Soon after, he formed a big band in order to fully explore the Afro-Cuban jazz canon and its rich heritage. Since then, The NSU Afro-Cuban Jazz Orchestra has produced a stellar group of players who've gone on to make their mark in the jazz and Latino jazz worlds.

Bobby Sanabria

Bobby conducts, with Candido on congas.

Guest soloists have always been featured at the orchestra's concerts. The very first such guest was conga legend Cándido Camero, so it was appropriate that he return for this anniversary event. Credited as the first to play a steady rhythm with one hand while improvising with the other, Candido is considered the father of coordinated independence in Cuban drumming.

For further information about The New School University Afro-Cuban Jazz Orchestra, call (877) 5AVE-321 or go to **www.newschool.edu**.

Meinl Generation X Tour

Meinl's Generation X European clinic tour featured three of the most innovative drummers on the scene today: **Marco Minnemann**, **Thomas Lang**, and **Johnny Rabb**. Thirteen shows were played in six countries, to a total of approximately six thousand people. I saw the show in Northampton, England on March 23.

Unlike most shows where each individual artist comes out one by one, the drummers on this day performed together from the beginning. We were treated to a mixture of complex compositions, individual solos, and plenty of stick spins and throws. In one very entertaining segment, the guys were featured with only their sticks and the floor they stood on, playing a piece that combined stick technique with choreography.

Germany's Marco Minnemann blew us away with the power yet subtle speed in his playing. His use of three hi-hats while occasionally playing double bass drum is very melodic. (Marco, how many feet do you *really* have?)

Drum 'n' bass maestro Johnny Rabb incorporated a Drumbal, shakers, Rhythm Saw drumsticks, and a two-octave keyboard with voice effects, taking us to the depths of drum 'n' bass, hip-hop, and jungle. It was amazing to see such original use of drums and electronics in tandem—as well as Johnny's uncanny incorporation of the one-handed drum roll.

Thomas Lang has spent much of the past year performing at major drum events around the world. The Austrian-born UK resident unleashed a barrage of notes around the kit—all the while playing fast 16ths on a clave block with his left foot, using Sonor's Giant Step Twin Effect pedal. He went on to do a fast double-stroke roll with his hands while his feet played a slow double-stroke roll—then alternated the pattern between his feet and hands. There should be a law to stop these guys from developing, so that the rest of us can try to catch up!

From left: Thomas Lang, Marco Minnemann, and Johnny Rabb

At the end of this marathon event the audience gave the three drummers a well-deserved standing ovation. For those who couldn't make it, the show was recorded for general release on DVD later in the year. Additional support for the tour was provided by DW Drums, Evans Drumheads, Pacific Drums And Percussion, Pro-Mark Drumsticks, Remo Drumheads, Sonor Drums, and Vater Drumsticks.

Mike Dolbear

UK Young Drummer Of The Year

Birmingham, England was the site for the recent finals of the UK Young Drummer Of The Year competition, organized by UK drumming Web site mikedolbear.com. The competition was designed to showcase the talent within the young drumming community in the UK. Over three hundred applicants had originally submitted a video of themselves playing, within guidelines set out by the judging panel. Ultimately, twelve competitors were chosen to battle it out in front of a panel of judges made up of drum teachers, equipment manufacturers, and celebrity drummers Derrick McKenzie and Sola from Jamiroquai.

Each finalist had to play a short solo before playing a straight rock/funk arrangement and a 12/8 shuffle with a band. A BBC film crew taped the players; the winner would play on the *Blue Peter* program in London the following day.

The final competition featured great playing by some of the UK's best young drummers. After a long (and heated) discussion in the judging room, the competitors were lined up in front of the audience. Each was presented with prizes from Protection Racket, Vic Firth, Zildjian, Sabian, Warner Bros., and Pearl Drums. Then the overall winner was announced: eleven-year-old **Jacob Dore**, the youngest drummer of the day. Jacob was presented with a mounted drumhead that will be signed by all the players at the upcoming Best Of British Drummers show (also organized by mikedolbear.com). Jacob himself was invited to perform at that show as well.

Eleven-year-old Jacob Dore won the title of UK Young Drummer Of The Year.

Simon Edgoose

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Musikmesse International Press Award 2003

Fifty-five music magazines from all over the world recently voted for the best products of 2002/2003 in more than forty categories. The awards were presented at a special **MIPA** awards ceremony held at the Musikmesse/ProLight & Sound show in Frankfurt, Germany this past March. Awards given in drum-related categories included: Acoustic Drumset: **Yamaha Oak Custom Drums**; Cymbals: **Meinl Generation X Series**; Hardware: **DW 9000 Bass Drum Pedals**; Drumsticks: **Regal Tip X-Series Sticks**; Drumheads: **Evans J1 Heads**; Electronic Drums: **Roland SPD-S**; Percussion Instrument: **Latin Percussion Giovanni Series Compact Conga**; Drum Microphone: **AKG D 440**.

DRUM KICKS

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Indy Quickies

Kaman's **Gibraltar Hardware** line recently received three *MD* 2003 Consumer Poll awards for excellence in the manufacture of accessories. Additionally, in 2003 **Gretsch Drums** turns 120, Gibraltar Hardware turns twenty, and **Toca Percussion** celebrates its tenth anniversary in the marketplace. To celebrate these milestones, the Kaman Percussion Team recently held a luau at Center Staging in Burbank, California. The night featured several Kaman product artists—some of the world's finest players, representing all genres of music—who jammed together and created drum circles in a spirit of celebration.

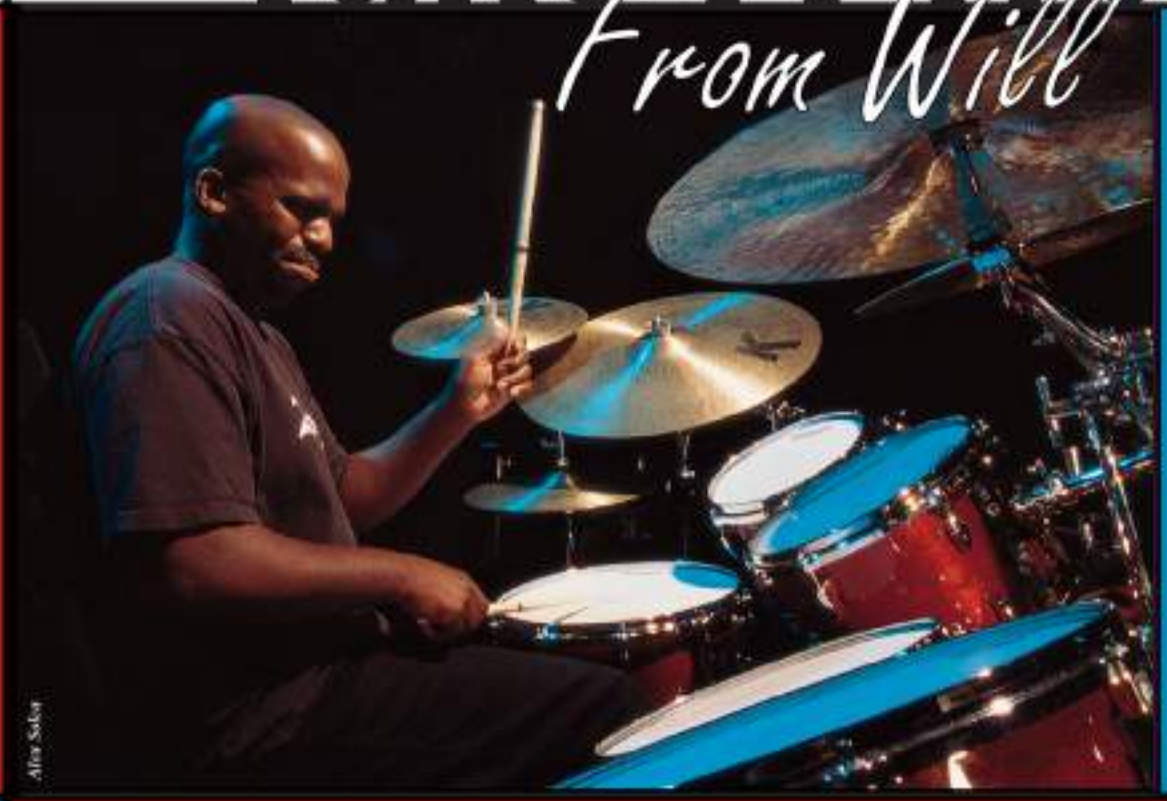
From left: Kaman's Derek Zimmerman, along with Alex Acuña, Rudy Regalado, Sheila E, and Pete Escovedo, helped to get the party started.

Yamaha Drums and the University of Southern California's Thornton School Of Music celebrated a new relationship last February with a concert of works composed and arranged by students of the jazz studies department. The concert featured artist/faculty members **Ndugu Chancler**, **Gregg Field**, **Peter Erskine**, and **Jamey Tate**, who performed with the USC Thornton Jazz Orchestra to a sold-out crowd. The eighteen-piece orchestra consists of a select group of students under the direction of jazz studies department chair Shelton Berg.

From left: USC-Thornton Jazz Orchestra director Shelton Berg, with drummers Gregg Field, Peter Erskine, Ndugu Chancler, and Jamey Tate.

The Atlanta Chapter of the Recording Academy has included **Fred & Dinah Gretsch** among its 2003 Heroes Awards recipients. The award is given to honor outstanding individuals in the Atlanta region who have improved the environment for the creative community. In addition to their ownership of The Gretsch Company, makers of guitars and drums since 1883 and now headquartered in Savannah, Georgia, the Gretsches were major sponsors of the Georgia Music Hall of Fame, supported the Save The Music Foundation in conjunction with VH-1, and regularly contribute musical instruments to charity auctions nationwide that benefit education.

Take A Tip *From Will*



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Island Def Jam Records and *Modern Drummer* are pleased to announce that the winner in the **Bon Jovi Bounce, Tico Torres Drum Lesson** contest presented in the March, April, and May issues is **Richard Blair** of Chicago, Illinois. Richard will receive two tickets to Los Angeles, hotel accomodations, two tickets to see Bon Jovi live, and a thirty-minute drum lesson with Tico. Contratulations to Richard from Island Def Jam Music Group and *Modern Drummer*.

Answers To The Ultimate Drum Quiz

(from page 122)

1) Peter "Ginger" Baker
2) Rod Morgenstein
3) Gene Krupa
4) Jimmy Cobb
5) Rashied Ali with John Coltrane
6) Hal Blaine
7) Maureen Tucker
8) Ruth Underwood
9) Mickey Waller
10) Dreams
11) Ron Bushy
12) Tipper Gore
13) Phil Collins
14) Terry Bozzio
15) Jason Bonham, Zak Starkey, Kofi Baker
16) 1c, 2b, 3f, 4d, 5e, 6a
17) Keith Moon
18) John Coltrane Quartet
19) Dannie Richmond
20) Chevy Chase
21) 1f, 2k, 3a, 4c, 5h, 6b, 7g, 8j, 9i, 10d, 11e
22) Al Foster
23) Phil Collins
24) Mickey Dolenz, The Monkees
25) Nirvana, Queens Of The Stone Age, Foo Fighters
26) Don Henley
27) "Wipe Out," The Surfaris, Ron Wilson
28) Karen Carpenter
29) Babatunde Olatunji's *Drums Of Passion*

Excerpted from The Ultimate Music Trivia Quizbook *by Tom McCann, Jack Klotz, Mike Fredrickson, Stu Shames, Charlie Miller, and*

Quick Beats

Cindy Blackman

(Lenny Kravitz, Solo Artist)

What are some of your favorite grooves?
Tony Williams on "What You Do To Me" and "Mr. Spock" (Tony Williams Lifetime, *The Collection*), Art Blakey on "Hammer Head" (Art Blakey & The Jazz Messengers, *Free For All*), Clyde Stubblefield on "The Funky Drummer" (James Brown, *Star Time*), and John Bonham on "The Crunge" (Led Zeppelin, *Houses Of The Holy*).

What's your favorite TV theme music?
My favorites are the music from *The Avengers*, *Star Trek*, and *I Dream Of Jeanie*.

What do you listen to when you're driving, and what kind of car do you have?
I don't have a car at the moment, but I absolutely *love* to drive. For style, handling, speed, comfort, and overall fun, my favorite car is the Porsche 911. So I would drive that and listen to *Filles De Kilimanjaro* by Miles Davis.

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New Records

On March 29, hundreds of professional players, students, and rock legends set up their kits side-by-side at Tacoma Narrows Airport, near Seattle, Washington. They played a rock beat in unison for six minutes, shattering the world record for synchronized drumming and raising over $20,000 for Rotary International's program to rid the world of polio. The official number of registered drumsets and players (as verified by *The Guinness Book Of World Records*) was 266, but unofficial counts put the actual number of participants closer to 400.

After a brief rehearsal, maestro Gerard Schwarz of the Seattle Symphony Orchestra set the official tempo. Under the maestro's direction, the drummers played a basic rock beat for the next six minutes, with one fill every four measures. The sound was amazingly well coordinated—and *very* loud. As the allotted time ticked down to zero, a spontaneous celebration erupted. Youngsters performing in public for the first time, celebrity players passing through on a world tour, and working drummers bound for a local gig that evening all exchanged congratulations, then packed up together.

Michael Derosier, Jeff Kathan (Paul Rogers Band), Bun E. Carlos (Cheap Trick), Donn Bennet (event sponsor and promoter), and Alan White (Yes) took part in the event.

Hundreds of drummers of all ages filled the aircraft hanger and adjacent parking lot.

Some lucky participants took home more gear than they brought, thanks to prizes supplied by Zildjian, Sabian, Mapex, Drum Workshop, Aquarian, Remo, and Vic Firth. Video clips of the event are available at the Donn Bennett Drum Studio Web site, www.bennettdrums.com.

Also in March, a team of fifth- and sixth-grade students from the Maple Street School in Hopkinton, New Hampshire set a new Guinness World Record for "The World's Longest Drum Roll." They rolled non-stop for an incredible 9 hours, 11 minutes, and 1 second in tribute to the victims of the 9/11 tragedy.

This feat was coordinated by music teacher Michael Alberici, who contacted Guinness in London to get the requirements necessary to establish such a record. Guinness mandated that to set a new record the students would have to roll nonstop for a minimum of eight hours on a single drum.

On March 26 the first stick struck at precisely 6:30 A.M. Throughout the day the students rolled in fifteen-minute shifts, overlapping changeovers to keep sticks rolling on the drumhead at all times. At 2:30 P.M. they passed the eight-hour mark mandated by Guinness. At 3:41 P.M. the gym was filled with parents, press, students, and teachers. The last ten seconds were counted down by the crowd. The students' wrists were sore, and they were all exhausted. Tears were in everyone's eyes as the final stick sounded. The clock read 9:11:01.

Student drummers involved in this achievement included fifth graders Preeya Nobis, Kyle Hatch, Colin Barnea, Colin Wilkey, Zak Jantzen, James Earley, and Oakley Garlow, and sixth graders Elric Moulton, Alex Palson, Lillie Scheffey, and Will Hatch. Sponsors from the music industry included Remo Inc., Daddy's Junky Music, and American Music Company.

Who's Using What

Steve White (UK studio, Paul Weller) is now a Zildjian cymbal artist, as are **Matt Chamberlain** (Tori Amos), **Mike Marsh** (Dashboard Confessional), **Paul John** (Alicia Keys), **Jason Schwartzman** (Phantom Planet), **Hamish Rosser** (The Vines), **Chris Dangerous** (The Hives), **Matt Brann** (Avril Lavigne), **Branden Steineckert** (The Used), and **Glenn Kotche** (Wilco).

Recently signed Zildjian drumstick artists include **Horacio "El Negro" Hernandez**, **Zach Lind** (Jimmy Eat World), **Andy Granelli** (The Distillers), and **Yonrico Scott** (Derek Trucks Band).

Thomas Lang and **Richie "Gajate" Garcia** are Percussive Innovations VertDrums endorsers.

Rick "Ricky Bongos" Galecki (Brevity, Mya) is a Toca percussion artist.

Now playing Vic Firth drumsticks are **Danny Carey** (Tool), **Shannon Larkin** (Godsmack), **Adrian Erlandsson** (Cradle Of Filth), **Donna C** (The Donnas), **Ralph Humphrey** (Los Angeles Music Academy), **Philip Barker** (Buzzcocks), and **Michael Bland** (independent R&B).

Award-winning percussionist **Evelyn Glennie** is endorsing MyMi drums.

MD Festival alumnus and independent artist **Ray Levier** is now an Innovation Drums artist.

Up-and-coming jazz drummer **Kendrick Scott** is in his fifth year at Berklee College of Music, but has already performed with Joe Lovano, Stefon Harris, Terence Blanchard, Kenny Garrett, and Pat Metheny. He's gigged in Japan, Greece, Spain, Germany—and at Carnegie Hall and The Kennedy Center in the US. Kendrick is a Yamaha artist, playing a Maple Custom Absolute kit..

Rikki Rockett (Poison) has joined forces with Vater Percussion.

Peace Drums has added original Guns N' Roses drummer **Steven Adler** to its artist roster. Adler is touring with Suki Jones, an all-star line-up featuring former members of Faster Pussycat, Slash's Snakepit, Ratt, and Love/Hate. He will be playing a Paragon Maple kit in Astro-Pop fade lacquer.

Elvis Katic (Simon Stinger, Sophie B. Hawkins) is playing Meinl Cymbals.

In Memoriam

Dale Latulipe

Dale Latulipe was one of the ninety-nine people who lost their lives in the tragic fire that occurred at The Station nightclub in Rhode Island on February 20. The forty-six-year-old Latulipe was well known throughout New England as a gifted rock drummer. He earned a reputation as a showman who could bring people to their feet by his stage antics and flashy drumming style. He also enjoyed collecting and restoring vintage drums. Dale was equally known for his abundant generosity and good will. He leaves behind his wife and seven-year-old son.

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Babatunde Olatunji

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Jay Blakesberg

African drummer, bandleader, and teacher Michael Babatunde Olatunji died April 6 in Salinas, California, of complications from diabetes. He was seventy-six.

The Nigerian drummer has been cited as a pioneer in the field of world music—before that term had been coined. Olatunji was born in a Yoruba village and reared in that culture. He came to America as a young man, planning to become a diplomat. He attended Morehouse College in Atlanta, then studied public administration at New York University. While there, he founded an African-style ensemble that ultimately turned him from political to musical diplomacy. From that point on, he

Jay Blakesberg

and his band of drummers, singers, and dancers brought the spirit and soul of the African village to its audiences. Babatunde's credo was "Rhythm is the soul of life. The whole universe and every human action revolves in rhythm."

In 1959 Babatunde recorded his seminal *Drums Of Passion*, the first American studio album to feature the power and intricacy of African music. Prior to that time, only documentary-style field recordings of African drumming had been available. *Drums Of Passion* reached a wide commercial audience, exciting them with its vivid sound and exotic songs.

The recording made Babatunde the most visible African musician in the United States. Bob Dylan cited him alongside Dr. Martin Luther King Jr. and Willie Mays in his song "I Shall Be Free" in 1963. Babatunde and his group played at concerts and at civil-rights rallies led by Dr. King, and were ultimately signed to Columbia Records. In addition to making further recordings, Babatunde toured schools, where he fascinated the students by performing in African robes and playing authentic goat-hide drums. Among those students was a young Mickey Hart, who would go on to join The Grateful Dead and figure highly in Babatunde's later career.

Drums Of Passion was also a major influence on the American music scene of the early 1960s. Babatunde's work was the genesis of African-jazz experiments, and his "Jin-Go-Lo-Ba" was remade as "Jingo" to become Santana's first hit single in 1969. Babatunde reversed the process, combining American-style jazz with African music on his own albums for Columbia.

To further underscore the concept of African music as an element of world music, Babatunde performed at the African Pavilion of the 1964 New York World's Fair. Later, jazz great John Coltrane helped him to establish the Olatunji Center For African Culture in Harlem, which offered music and dance lessons to children until 1988.

Babatunde's contract with Columbia ended in 1965, and over the next two decades his visibility declined. However, in 1985 Mickey Hart invited Babatunde to open for the Grateful Dead's New Year's Eve show, which brought his visceral African beat to a new audience. Hart also persuaded Rykodisc to release *Drums Of Passion: The Beat* (1986), which included a guest appearance by Carlos Santana, and *Drums Of Passion: The Invocation* (1988), featuring Yoruba chants. Throughout the 1990s, Babatunde recorded and toured with Hart's world-beat supergroup, Planet Drum. In 1996 he released an instructional video called *African Drumming*.

In recent years Babatunde continued to lead Drums Of Passion, which included students and family members. His 1997 album *Love Drum Talk* (on Chesky records) was nominated for a Grammy award. Columbia reissued an expanded version of the original *Drums Of Passion* in 2002.

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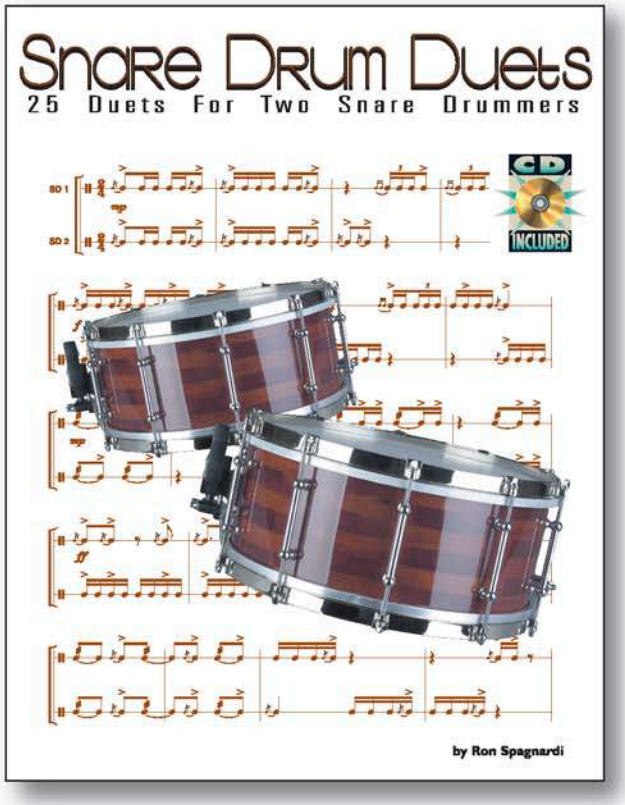

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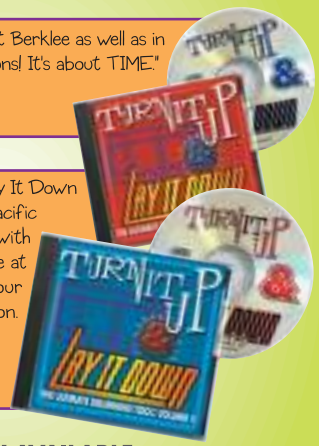

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Dad's Delight

Waco, Texas drummer Jim Chapin (no relation to the famous author) wanted to build a jazz kit as a Christmas gift for his dad, who is sixty-nine and still playing weekend gigs. Jim, who's a veteran player himself, designed a lightweight, portable kit that would be easy to set up.

The kit consists of a 5x14 snare, an 8x10 rack tom, a 14x14 floor tom (both toms are on RIMS mounts), and an 18x18 bass drum fitted with a Gibraltar riser unit to allow the bass drum beater to hit in the center of the head. Sabian and Zildjian cymbals and Yamaha stands complete the setup.

Jim ordered Keller six-ply maple shells from Precision Drum Company, and mixed his own stain formula to achieve the color he wanted. He also mixed a clear-coat formula to produce an extra-hard, high-gloss finish.

According to Jim, "The kit has a warm, jazzy sound, while the extra 2" of depth on the bass drum gives it a deeper tone. But the best thing about the whole experience was the look on my dad's face at the unveiling!"

PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.

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